

THE AUSTRALASIAN PHOTO-REVIEW

THE AUSTRALASIAN PHOTO-REVIEW

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PAPUAN BEAUTY

AUGUST

G. R. WARR

THE AUSTRALASIAN PHOTO-REVIEW



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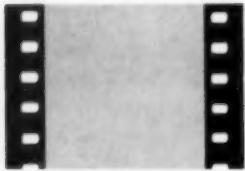
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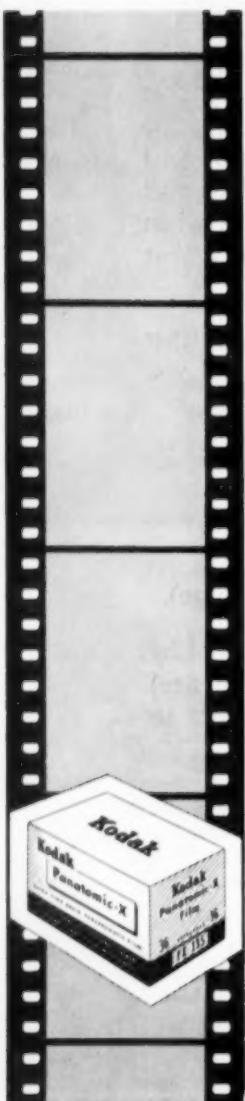
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Panatomic-X negative.
Developed in Kodak De-
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The Photographic Societies

Club reports should normally be written to cover club events of the last three weeks of the previous month and those of the first week of the current month. They should always be written up immediately and posted so as to reach 'The A.P.-R.' not later than the 10th of the month before publication.

In the absence of a completely typewritten report, all surnames and Christian names must be printed in CAPITALS. "Mr." should be omitted except in respect of patrons, visiting lecturers and judges. Women competitors should be identified by a single Christian name, rather than "Miss" or "Mrs". Accuracy with regard to spellings and initials is essential.

THE PHOTOGRAPHIC SOCIETY OF N.S.W.

The first meeting of the 1956-57 Council of the Society unanimously re-elected A. W. Gale, A.R.P.S. President, W. Schmidt Secretary, and A. R. Eade Treasurer for the coming year. We would like to congratulate the above members on the success with which they fulfilled their duties for the past year.

The Society has been greatly saddened by the death of our much beloved friend and Councillor, Mr. D. Michel. Mr. Michel was a man well known in photographic circles and was a member of more than one Sydney club. His kindly advice and help, so freely given to amateur photographers, will be sadly missed.

The evening of June 19 was the opening of our point score season. The competition was ably judged by Mr. K. Hastings and the awards were: Advanced: 1, E. Stead; 2, V. Turnidge. Intermediate: 1 and 2, C. Cann; 3, K. Nelson. Beginners: 1, H. Roolart; 2, G. Floyd. General: 1, H. Roolart.

Our Colour Competition is scheduled to take place on August 28, and will be judged by our own worker Mr. W. Dye.

Those who have not availed themselves of Dr. A. E. F Chaffer's *Lectures to Beginners* should do so. They are most popular and are free to those becoming members of the Society. Further information can be had from the Secretary, Miss W. Schmidt, Box 829, G.P.O., Sydney. Telephone WA 2488. I.B.

N.S.W. PHOTOGRAPHIC COUNCIL

The Council owes a debt of gratitude to Mr. L. G. Clark who compiled a transcript of the Judges' Notes together with the summing-up, during the recent successful Judging Course. Because of the generosity and hard work of Mr. R. Dallimore, sufficient copies of this publication are available to enable the Council to donate one to each of the affiliated Clubs.

Now is the time to think about Club entries in the Annual Inter-club Competition. Make this year's competition really outstanding. Prepare some new prints now, and you will reap the reward when you visit the Exhibition during the period November 22 to December 4. (Actual visiting hours will be notified in a later issue.) M.L.

THE CAMERAMATEURS

Our Colour Point Score Competitions are very well supported, and the colour work is steadily improving. The judging of these competitions is carried out by a panel of club members, according to a system devised by our print director R. Clifford, and his assistant W. Whitbread. At the conclusion of the Colour Competition on June 20 member W.

Whitbread demonstrated his method of making 12" x 15" prints from 35mm. film. This lecturette commenced a series which will be given by members on various topics.

On July 4 our Open Print Competition was judged by a panel of club members. The results were consistent for the main points, but a variation was noticed in the points allocated for appeal. On the same evening we held a Gadget Night, when most members brought along some home-made gear. Some very good inventions were seen, ranging from a stereo camera to a masking board which was also used as a bread board, vegetable cutter, and pastry board!

For information please write to Box 28, P.O. Paddington, or telephone FB 3220 (evenings). I.H.W.

CAMERA CLUB OF SYDNEY

The main business on June 12 was an open print competition, the entries being first judged by a panel of three judges for the usual allocation of points. A vote was then taken from all members for the *Print of the Evening*, covering all the prints from both A and B grades. The results were: A Grade: 1 and 2, A. H. Winchester; 3, J. S. James; HC, K. Hastings. B Grade: 1 and 2, J. S. James; 3, G. Nettle; HC, K. A. Fox. *Print of the Evening*, however, went to L. Friend. So much for the fickleness of human preferences!

The open competition in Colour resulted in the following awards: 1, S. R. Ridley; 2, D. Brown; 3, S. R. Ridley; HC, D. Brown. We are grateful to Mr. Arthur Eade, of the P.S. of N.S.W., for judging the slides. His commentary was most instructive.

At the meeting of June 26, the main business was the Election of Officers which resulted: President, J. E. Oliff; Secretary, R. D. Ransford.

Meetings are held at 302 Pitt Street, Sydney on alternate Tuesday evenings at 8 p.m. Visitors are welcome. Correspondence should be addressed to Box 2016, G.P.O., Sydney. The Secretary may be contacted by telephoning JA 4406. H.G.

ST. GEORGE PHOTOGRAPHIC SOCIETY

There was a very fine roll-up of members on June 5, when a portrait competition was judged by Messrs. L. Richards and B. Watkins. Many thanks to these two for a job well done. The results were: A Grade: 1, W. Denman; 2 and 3, J. Gould. B Grade: 1, D. Johnson; 2, C. Walker; 3, V. Marr. Later in the evening Mr. W. Davis gave a very interesting lecture on *Negative Exposure and Density* which should be of great benefit to the work of those present, judging by the excellent prints he turns out himself.

The Meeting of June 19 was a Colour Competition—*Slide of the Year*. The very cold weather did not deter our keen members and this was another well-attended night. The competition was judged by the editorial staff of *The A.P.-R.*, while Mr. Vyvyan Curnow attended in person and gave a very informative commentary. The results were: 1, L. Ashley; 2, W. Davies; 3, W. Denman.

Our meeting of July 3 was well attended and a very nice showing of prints were judged by Mr. C. Noble, who offered some most interesting comments showing how to improve our print technique. The results were: A Grade: 1, J. Gould; 2, D. Johnson; 3, W. Denman. B Grade: 1 and 2, L. Yann; 3, A. Bower. Mr. Noble

afterwards gave a very enlightening talk and demonstration on *Print Finishing*, which was an excellent start from the new syllabus.

Our new syllabus is ready and is full of interest for 1956-57. Visitors are most welcome. Our club rooms are situated at the St. George Club Buildings, 8 Crofts Avenue, Hurstville. Visitors please contact the Secretary, C. Walker. Telephone YW 1473.

R.L.S.

LEICHHARDT-PETERSHAM CAMERA CLUB

We have been forced by our rapid growth and expansion to seek bigger club rooms, and in future we will meet every Thursday night in the Social Hall at Petersham Town Hall. Our Annual General Meeting was held on June 14 and Officers Elected were: President, H. Wise; Vice-President, A. Little; Secretary, E. Wilson; Treasurer, J. Driscoll; Committee, D. Henzie, H. Minton, A. Taylor, S. Regan, R. Mann and P. Callaghan.

An old friend of the club in the person of Mr. Barry Townsend paid us a visit during the month and lectured and demonstrated the principles of *Enlarging*. Mr. Townsend also judged the competition *Boats and Ships* and the results were: *Print of the Night—Advanced*: 1, H. Wise; HC, B. McGregor and J. Driscoll. *Intermediate*: 1, W. Riley; HC, N. Cooper and I. Riley.

On June 21, we had the pleasure of hearing Constable Reid of the Scientific Branch of the Police Department lecture on *Photography in the Detection of Crime*. Constable Reid showed us a film entitled *Methods of Detection*; and afterwards our Secretary, E. Wilson, volunteered in a finger-printing demonstration.

The following week Messrs. Neate and Walton of the Australian Amateur Cine Society lectured on *Beginners and Movies*. Mr. Walton acted as projectionist while Mr. Neate gave us an interesting and often humorous talk.

P.J.C.

COLOUR AND CINE CLUB OF SYDNEY

At the Annual General Meeting, which marked the conclusion of the club's past year, the Election of Officers resulted: President, H. A. Little; Secretary, S. Hart; Treasurer, E. Wilson.

The club meets at 8 p.m. on the fourth Wednesday of each month in Room J of the Y.M.C.A. Building, Pitt Street, Sydney. Visitors are welcome. Information may be obtained from the Secretary, 34 Renwick Street, Marrickville.

S.H.

CARINGBAH PHOTOGRAPHIC SOCIETY

Mr. Goodman was the judge on June 18 and he travelled from Warriewood (quite a distance, as we are at the opposite end of the metropolitan area.) Our thanks go to Mr. Goodman for the very helpful criticism of our work which included 50 prints and 35 slides. The set subject was *The Harbour Bridge* and the results were: *A Grade—Set Subject*: 1, R. B. Mills; 2, W. Davies; 3, W. Glading. *Open*: 1, W. Davies; 2 and 3, W. Glading. *B Grade—Set*: 1, V. Smith; 2, J. Smart; 3, E. Marcham. *Open*: 1, B. Walker; 2, E. Marcham; 3, E. De Haas. *Colour—Set*: 1, C. Carmichael; 2, E. De Haas; 3, R. B. Mills. *Open*: 1, R. N. Dallimore; 2, Audrey Skinner; 3, D. Carmichael.

Our popular *Hand-coloured* Competition took place again on July 2, the ladies taking all placings, as follows: 1, Kath Wade; 2, Joy Carmichael; 3, Kath Wade. The competition was judged and commented upon by Beryl Austin of the Goya Studios, Cronulla and much valuable information was given on this subject.

Visitors are welcome at all meetings which are held in the Catholic Hall, Caringbah, every second Monday evening at 8 p.m. Further information can be obtained from C. Carmichael, 26 Matson Cr., Miranda. Telephone LB 6549.

C.C.

SUTHERLAND DISTRICT CAMERA CLUB

The meeting on June 7 was devoted to a general discussion on the past year's work and suggestions were requested for the improved functioning of the club. Members enjoyed the screening of one of a number of films taken by Geo. Heavens during this tour of New Zealand, and this was followed by a film of the Barrier Reef.

The First Annual Exhibition was held in the Catholic Hall, Caringbah on June 11, and the attendance of 150 guests exceeded expectations. The exhibition was opened by Mr. Reg. Dallimore and the prints numbering 125 included a proportion submitted by the beginners. The judges were Messrs. C. Watkins, A.R.P.S., M. Hind (of Kodak Ltd.) and W. Glading. The results were: *Print of the Year*: 1, C. Smith; 2, F. Hayhow; 3, L. Marsland. *Colour*: 1, W. Nichols; 2, J. McCarthy; 3, J. Cain.

An added interest was a display of forty prints kindly loaned by Kodak Ltd. Following a brief outline of the advancement of photography in the district during the past twelve months, Mr. Dallimore presented the trophies for the Point Score Competition. The visitors were entertained by the screening of movies taken by G. Heavens and C. Carmichael. Claude's film, taken on a combined club outing, showed some of the 'experts' at work, and their technique was both interesting and amusing.

At the first annual meeting on June 28, the election of officers resulted: Patron, Mr. F. Hegerty; President, W. Glading; Vice-Presidents, G. Heavens and C. T. Smith; Secretary, F. Fahey; Asst. Secretary/Treasurer; J. McCarthy; Outings Officer, L. Marsland; Publicity Officer, C. T. Smith; Print Officer, Gwen Hayhow; Print Committee, Gwen Hayhow, Iris Smith and W. Nichols; Auditors, Mrs. Hegerty and F. Hayhow; Committee, Gladys and Len Marsland.

Visitors will be welcomed at our meetings. Information may be obtained from W. Glading (Telephone LB 2567) or C. T. Smith, (Telephone LB 2201).

C.T.S.

LAKEMBA CAMERA CLUB

Despite the cold winds, our meeting held in the I.O.O.F. Hall on June 28 was very well attended. Four new members were introduced during the evening and we were pleased to entertain a number of visitors. Following the General Meeting, Mr. H. Ainsworth gave a most interesting talk entitled *The Exhibition Print*, and the transparencies entered in the monthly competitions were projected and results announced. It was decided to continue judging the transparencies prior to the meeting, but to revert to the old system of judging the prints on the night of the contest instead of waiting until the following meeting to announce the results.

Nearly fifty prints were entered and the results were: *A Grade—Open*: 1 and 2, R. Sansom. *Road and Track*: 1 and 2, R. Wotton. *B Grade—Open*: 1, M. Jones; 2, J. Mather; 3, J. Wheeler; HC, M. Scott. *Road and Track*: 1, J. Mather, 2 and 3, L. Cottier; HC, F. J. Scott. *Colour—Open*: 1, R. Hodgson; 2, N. Langley; 3, R. Kefford; HC, F. J. Scott.

Visitors are welcome at our meetings. Enquiries regarding membership of the club may be made to the Secretary, R. Hodgson, telephone, UL 1011.

YAGOONA CAMERA CLUB

August activities included a Landscape Competition and a lecture by Mr. T. G. Clarke on *Photographic Chemicals*. An open competition will be held on August 16, when members will also hear a lecture by a member of the N.S.W. Police Department. V.H.

NEWCASTLE PHOTOGRAPHIC SOCIETY

Results of recent competitions were: June 11, Open—*A Grade*: 1, M. McNaughton; 2, K. Spruce; 3, E. Kimble. *B Grade*: 1, K. Roberts; 2, A. Thomson; 3, O. Melmuth. *Nature Study—A Grade*: 1, M. McNaughton; 2, K. Flisikowski; 3, K. Spruce. *B Grade*: 1, A. Thomson; 3, P. Lamb. June 25, *Silhouette—A Grade*: 1, M. McNaughton; 2, D. Tacon; 3, K. Spruce. *B Grade*: 1, O. Melmuth; 2, R. Roberts; 3, P. Lamb. *April Outing—A Grade*: 1, K. Spruce; 2, D. Tacon; 3, M. McNaughton. *B Grade*: 1, A. Dumbrell; 2, O. Melmuth. June 4, *Colour—Pattern and Texture*: 1, N. Field; 2, K. Spruce; 3, J. Novak. June 18, *Architectural*: 1, K. Flisikowski; 2, K. Spruce; 3, J. Harris.

An Outing was held on July 1 through Raymond Terrace, Morpeth, Woodville and Paterson. As the weather was cold and windy the attendance was not as good as it could have been, but we hope to see some good prints on the wall when the competition is held. Some discussions have been held recently on prizes for point scores at the end of the year. Meetings are now being held in the new club room at William St., Hamilton, N.S.W. P.L.L.

ADAMSTOWN COLOUR SLIDE SOCIETY

Our meetings are now held every month at 10 William Street, Adamstown. On July 2, Mr. K. Jones, who recently returned from Japan, entertained us with a splendid set of slides and an informal talk. Afterwards our President screened the slides of his recent visit to Tasmania.

Our recently-formed committee decided at a meeting on June 23 to assemble a collection of former club prizewinning slides and send them on loan to any club that would like to exchange slides and criticisms with us. Our club members specialize in colour transparencies.

Our next meeting is August 13, when the subject is a *Tree Study*. Any interested individual or club should contact the Publicity Officer, A. Thomson, 549 Glebe Road, Adamstown, N.S.W. A.T.

BLUE MOUNTAINS CAMERA CLUB

We welcome the formation of the Springwood C.C. as our sister club. The establishment of this club lower down the mountains will succeed in overcoming the transport difficulties which faced keen members living as far as twenty miles from our headquarters in Katoomba. We are looking forward to inter-club competitions with Springwood in the coming year.

With our yearly competitions halfway over, the most consistent exhibitors are building up a fine point lead. Despite separate leaders in the Print and Colour competitions, President Stan Wells is maintaining his aggregate lead. Fred McGill tops the colour list, and Bruce Muir, with a recent win and consistent placings, has gone ahead in the print section.

Results of recent contests were: April 11, *Colour Study with an Animal*: Sally Mackay. April 15, *Open Print Competition*: J. McLaughlin. May 9, *Colour*: S. Wells. May 23, *Pattern, Texture or Design*: H. Roetman. June 6, *Summer Holiday Mood*: F. McGill. June 20, *Half-length Portrait*: B. Muir. A.B.McA.

NARRABRI CAMERA CLUB

The inaugural meeting of the Narrabri Camera Club was called by the Narrabri Arts Council on June 28 and the eight amateur photographers present decided that the need for such a club existed in this town.

The first meeting was a success, not only was the attendance encouraging but a great deal of business was discussed and settled. Election of Officers resulted: President, R. Shyers; Secretary, C. Wall; Assist. Secretary and Publicity Officer, K. McCarthy; Treasurer, G. Mason; Competition Officer and Recorder, W. Stanfield.

The highlight of the meeting was the screening of a selection of colour slides taken by several members. Many present were unaware of the excellent photographic subjects existing in the Narrabri district. Having viewed these slides, the club intends to organise visits to these beauty spots in the near future.

A programme of introductory talks and films on photography has been drawn up for the coming weeks, to be followed by an outing and a 'trouble chasing' competition. In the meantime a syllabus for the coming twelve months will be drafted to ensure an interesting and an active future for this new club.

K.M.

ALICE SPRINGS CAMERA CLUB

On July 3, the club held its General Meeting in the C.W.A. Rooms. After the general business had been dealt with Mr. Battarbee gave a lecture on *Pictorial Composition*. This was accompanied by slides showing obvious faults and with the lecturer's advice on how to rectify these.

Messrs. Pearson, Battarbee and Crosswaite kindly judged the entries in the Competition on the *Opening of the John Flynn Church*. Mr. R. Ballagh tied with Miss Purcell in winning the 35mm. Section, and Miss Ryder was the winner in the 8mm. Movie Section.

Mr. W. Crosswaite, Manager for Tuitt-Bryant, South-Western Pacific Area, showed to an audience of about forty people a series of slides taken in the United States and Borneo. These beautiful and interesting slides were greatly appreciated, as also were Mr. Crosswaite's lively and witty commentary and his readiness to answer questions. A.W.

BRISBANE CAMERA GROUP

On June 6, the subject for colour workers was *Against the Light*. This is a rather difficult subject but some very nice slides were entered. Mr. Ralph Gregory, A.R.P.S. and Dr. A. Buchanan gave commentaries on the slides, plus some helpful hints. Results of the competition were: *A Grade—Set*: 1, W. Smit; 2, G. Varcardos; 3, Jess Bennett. *Open*: 2, Jess Bennett, 3 (Equal), G. Varcardos and W. Smit. *B Grade—Set*: 1, A. Barker; 2, M. L. Baker; *Transparency of the Month—A Grade*: W. Smit. *B Grade*: A. Barker. On June 30, the subject of Print Night was again *Against the Light*. The prints were judged by Messrs. Gregory and I. Barnbaum, and the commentary was given by Mr. Barnbaum. The results were: *A Grade—Set*: 1, Jess Bennett; 2 and 3, J. Vautier. *Open*: 1 and 2, Jess Bennett. *B Grade—Set*: 1, K. Rae; 2, N. Lockiel; 3, E. Bode. *Open*: 1, N. Lockiel; 2, K. Rae. *Print of the Month—A Grade*: Jess Bennett. *B Grade*: N. Lockiel.

After the competition we were given a showing in colour of underwater movies and 'stills' by the Underwater Research Groups of Queensland, accompanied by a most interesting commentary. Members of the Group explained the types of cameras used in taking underwater pictures. J.S.

The AUSTRALASIAN PHOTO-REVIEW



Editors:

K EAST BURKE, A.H.P.S., A.P.S.A.
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Good things to come . . .

**PORTRAITS OF LANDSCAPES AND ALONG THE WATERFRONT ■ JOHN WARHAM'S
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■ THE PHOTOGRAPHY OF FORTESCUE MORESBY (1857/8) AND OF HENRI MALLARD.**

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Enlarging—An Inexpensive Method

Enlarging is actually much more than making big pictures from little negatives, since it enables you to improve the pictures which you have taken. You can cut off unwanted parts of a picture and enlarge only the selected part to a suitable size for framing or other use, and after a little more experience you will be able to make other improvements.

You will find enlarging very easy. The first step is to put the chosen negative in an enlarger, rather similar in principle to a slide projector. This throws an enlarged image of the negative onto a piece of enlarging paper which is held flat on the baseboard either by spring clips or, if white margins are wanted, by means of one of the El-an-De Masking Boards. After the enlarger is set and focused, the paper should be exposed and developed in the manner described in Focusing and Exposing (steps 9 to 12). Since the paper develops dark whenever the negative image is light, the enlargement will show the subject much as it appeared to your eye when you took the picture.

In order to be suitable for enlargement, a negative should be sharp and without blemishes, since any faults would be even more noticeable when enlarged. For best results, the negative should also be of nearly normal density and contrast, although you can make good enlargements from a wide range of negatives by choosing the proper exposure and paper contrast. You should first learn how to make straightforward enlargements, using a single paper such as Kodak Bromide G in its various contrasts. After mastering this, you can begin to try some of the control methods which make enlarging so flexible and fascinating. For example, you can select from a wide variety of Kodak papers the most suitable one for each particular type of subject. You can also lighten or darken certain parts of the subject at will and thereby improve the appearance of the finished print.*

*More advanced and fully detailed data on Enlarging can be found in the A.P.-R. for September, 1955 and on page 477 of the present issue (conclusion next month).

So follow the illustrated steps in their numbered order, and you will soon see for yourself how much fun your new hobby really is.

1. Here is all you need for enlarging in addition to your Lusca: 1 dozen sheets of 8 x 10in. Kodak Bromide G (or E) grades Nos. 1, 2 and 4; three 8 x 10in. trays; a 16-ounce graduate; stirring rod; thermometer; a safelight (the Brownie Safelight Lamp); Kodak Universal M-Q, D-72, or Dektol Developer; Kodak Acid Fixing Powder with Hardener; Kodak Glacial Acetic Acid; and an Alka Plastic Funnel.

2. Hitherto the fact that debarred most would-be enthusiasts from participating in the pleasures of advanced photography, which is undoubtedly one of the most satisfactory avenues for the expression of one's artistic talents, has been the high initial outlay involved in acquiring the necessary equipment for home enlarging, and a very considerable part of this excessive cost was due to the high price of the enlarger itself. Enthusiasts who compromised by making up a home-made enlarger soon found themselves unable to produce precision results with such inadequate apparatus. They yearned for an enlarger with a solid base and a steady column; an easy focusing control; a good lens and a removable lens panel; a glass negative carrier; and the constructional feature that allows the enlarger head to be rotated about the column, so that big scale enlargements can be projected to floor level. The advent of the Lusca Enlarger, 2½" x 3¼", pictured in the illustrations, has solved all these problems.

3. A contact print from the entire negative is very useful in determining what pictures are worth enlarging and in showing the effect that can be obtained in the enlargement. Frequently the principal subject is surrounded by a number of undesirable objects which either were unnoticed or could not be avoided at the time the picture was actually taken.

4. By masking off the undesirable objects around the margin of the picture with 2 cardboard L's you can determine what part deserves enlargement. This area can be outlined with grease pencil if desired. Elimination of unwanted details concentrates interest on the principal subjects and results in a great improvement.



Method of using trimming L's.

5. Clean the glasses of the negative carrier with a soft cloth, or with Austral Lens Cleaning Tissue, and gently dust both sides of the negative. Clean the enlarger lens and other glass parts, using Kodak Lens Cleaner and Austral Lens Cleaning Tissue. A dirty lens produces flat, gray enlargements.

Below: Inserting negative in the carrier.



6. Insert the negative in the carrier with its emulsion or dull side down. Use a paper or Kodakoid ruby printing mask of proper size to prevent light from passing around the edges of the negative. Place the carrier in the enlarger with the dull side of the negative toward the lens. For details of operation, see the instructions packed with the enlarger.

7. Prepare enough Kodak print developer to half fill one tray, diluting it for the paper used as shown on the package or in the *Kodak Processing and Formulae Data Book*. As described (see page 478) make the same amount of acid stop bath and fixing bath and pour these solutions into the other two trays. (For the method of preparing the stop bath refer to the Data Book mentioned above.) Adjust the developer to 68°F. and the other solutions to about the same temperature.



Adjusting the masking board.

8. To aid in focusing and setting the enlarger, place a white card, as big as the desired enlargement beneath the masks of an El-an-De Masking Board, 8" x 10", and adjust them to about the desired size. A clean sheet of plate glass will hold the paper flat during exposure, but for white margins a masking board must be used.

FOCUSING AND EXPOSING

9. Focus some fine detail near the centre of the projected image as sharply as possible.



Securing the correct focus.

(Never try to obtain soft focus effects by deliberately throwing the image out of focus.) If you want diffusion, this can be obtained by interposing chiffon or crumpled sheet of clear plastic sheeting.

10. Turn out room lights and switch on enlarger lamp. Raise the enlarger, focusing it roughly, until one dimension of the selected part of the negative image fills the corresponding dimension of the white card. Then, adjust the other mask to include the desired image. Now focus the image sharply on the card.

11. Place on the enlarger base board, emulsion side up, a test strip of Kodak Bromide Paper, contrast chosen to suit the particular negative you are using. Cover 4/5 of the strip with black paper and expose the remainder for 32 seconds. Then uncover 1/5 more of the test strip and expose for 16 seconds. Repeat, exposing 8, 4, and 4 seconds, uncovering 1/5 more of the test strip after each exposure. The steps received totals of 64, 32, 16, 8 and 4 seconds respectively. Develop the strip for exactly 1 minute, immerse in the stop bath, and fix briefly. Select the correctly exposed step. Finally, insert beneath the spring clips or mask of the masking board a full-sized sheet of Kodak Bromide Paper, emulsion side up, and expose for the same time given the selected step on the strip.

12. *Optional Step:* Some parts of an enlargement may be too dark or too light, although the general exposure and contrast are correct. You can often make a better print by giving some parts of the enlarging paper longer or shorter exposure than the other parts. To lighten an area, shade it from the projected



Shading a local area during exposure.

image during part of the normal exposure given the rest of the print. To darken an area, expose it for a longer period by shading the rest of the paper after the entire picture has had normal exposure. To shade small areas, use a paddle of wire and cardboard, round or shaped like the area to be shaded. To expose a small area longer, use a card with a hole in it. Hold shading card or paddle 3 to 4 inches above enlarging paper, moving it slightly while exposing to avoid sharp outlines.

DEVELOPING

13. Holding the exposed paper in your left hand, slide it edge-first into the developer, emulsion side up. Rock the tray gently, and after about 2 minutes, when the enlargement is dark enough, remove from the developer with your left hand, drop it into the stop bath, submerge and agitate it for 5 seconds with your right hand; then put it into the

Continued on page 497

Some Factors Affecting Print Quality

The idea dies hard that the good photograph is the contrasty photograph. Perhaps this is some obscure form of carry-over from the early idea that originals for photo-mechanical reproduction should be contrasty; alternatively it may merely be due to a lack of clear understanding of the difference between a print with a wide density scale and one just possessing high contrast.

Contrast in a print is dependent on two factors; the difference in density between the highest light and the deepest shadow, and the shape of the printing paper characteristic curve. This is assuming that the exposure scale of the paper is closely matched to the density scale of the negative.

It is possible to have two papers of the same exposure scale and hence both equally suitable for printing a negative of given contrast, but one may yield a more contrasty print than the other in spite of the fact that they have the same type of surface, and hence equal density scales. The more contrasty print is produced by the paper having low gradient toe and/or shoulder to its curve and a very steep straight line portion. The effect of these characteristics on the print image is to compress the shadow and highlight gradation excessively and to give enhanced contrast in the middle tones. Such a print is far from ideal for reproduction and is usually not acceptable for ordinary viewing.

Papers of the same exposure scale and the same surface—the latter largely determining the density scale of a print—do not necessarily have the same contrast. Manufacturers do however aim at an over-all curve shape that will give reasonably even gradation throughout the scale. It is not possible, of course, to eliminate the normal toe and shoulder of the curve where some compression of highlights and shadows respectively is unavoidable.

The shape of the toe of a paper is highly important in that it regulates highlight gradation, and it is not always appreciated

By **GEORGE L. WAKEFIELD**

F.I.B.P., F.R.P.S.

that the toe of the curve becomes attenuated with increasing age of the paper, bad storage, and so forth. The constitution of the developer also has an effect on the length and gradient of the toe. Aged paper therefore tends to give flat highlights and in extreme cases, of course, actual degradation due to fog. Insufficient bromide in the developer has a similar effect and at least one authority suggests increasing the amount of bromide by several times for the sake of the shortening of the toe achieved. There is a risk however that the image colour will suffer, and extra bromide should not be used without experiment beforehand.

An organic restrainer such as benzotriazole has a similar effect to that of bromide but without deterioration of image colour. Many ready prepared print developers contain such an agent and there is no doubt that it is an aid to print quality. It has one small drawback; it permits curtailed development without the poor image colour normally associated with a snatched print, and there may be a temptation to acquire the habit of always exposing generously and developing only for as long as is needed to attain suitable depth of image. This means that prints may not have full density blacks and quality is thus lost.

In talking about the development given to a print it is worth mentioning the habit of some printers of developing considerably longer than the normal $1\frac{1}{2}$ to 2 minutes in the belief that such a practice produces richer blacks. This is not the case; a paper reaches its maximum contrast and maximum black in about $1\frac{1}{2}$ minutes, and while a little longer than this is a useful precaution, greatly extended development does no good and may cause fogging.

Exposures in printing are best regulated so that a suitable image depth is achieved with 2 minutes development. If then an error is made in exposure, the development amplitude of the paper can be taken full advantage of, and the time slightly reduced or greatly extended to deal with over or under exposure. If development is always carried to practically the limit that a paper can stand without fog making an appearance, there is no latitude in the direction of under-exposure because development cannot be taken any further with safety.

There is a relationship between exposure and development in the case of printing papers that does not exist with negative materials. Whereas with the latter, gamma infinity is reached only after protracted development, a paper reaches its maximum contrast very quickly in a suitable developer, and the only result of developing further is to increase the effective speed of the paper. This is shown by a series of characteristic curves for different development times, by movement of the curve to the left as development passes about $1\frac{1}{2}$ minutes, there being no further alteration in shape. In short, there is no virtue in one particular development time compared with another. As long as it is between the minimum necessary for a full black, and the maximum that can be given without fog, all is well.

Because of the connection between paper speed and the length of development however, it is no use developing a trial exposure for $1\frac{1}{2}$ minutes and then the full-size print for double this time. There is no such thing as developing a print to finality as is sometimes supposed. With a bromide paper, density still increases up to about 16 minutes development and some papers can stand this length of time without staining or fogging.

Although it is safe to say that all papers of reputable make are very satisfactory, there are variations between them that make it impossible to switch from one to another without modification of technique. The most serious variation from the point of view of maintaining print quality is that of the exposure scale. It cannot be assumed for example that a certain grade of one maker will have an exposure scale even approximately equal to the same grade of another maker. Even the same grade number of two

types of paper by the same maker may differ widely as regards exposure scale.

• • •

The treatment accorded the printing paper, while having a profound effect on the quality of the result, is far from being the whole story. The image projected on the enlarger easel must be of the highest quality otherwise every other effort is wasted. It is interesting to make from a good negative the best possible contact print and then to try and equal this quality in an enlargement. Any deterioration in highlight gradation, coupled with reduced overall contrast, is a sure sign of scattered light from the enlarger lens. It is the writer's experience that people take much convincing that few almost invisible scratches on a lens, a stray fingermark, or a layer of dust on the rear surface, can have any noticeable effect on print quality. In fact, the effect of such apparently minor defects never ceases to be surprising. As far as scratches through careless cleaning over a long period, and deposition of fine dust are concerned, these accumulate slowly and print quality falls off almost imperceptibly so that it is noticed only when it has deteriorated quite badly.

Even when a lens is not dirty or scratched enough to show an effect on print quality in the ordinary way, it may do so if the negative is not effectively masked in the enlarger carrier so as to exclude all but the area being enlarged. A strip of unobscured clear emulsion, not noticed perhaps at the time, may take the sparkle out of the highlights of a picture.

Another source of scattered white light not to be overlooked is that coming from a diffused light enlarger when the negative carrier is removed. Cold cathode illuminants are the worst offenders in this respect because they are so near the negative that the full intensity of the light emerges from the carrier stage if the tube is not switched off. The escaping light can do a great deal of damage if the processing room walls are light in tone as is customary these days. The habit of painting the workroom wall dead black in the vicinity of an enlarger is a good one, especially when the lamphouse is not perfectly light-tight.

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MICROFILM

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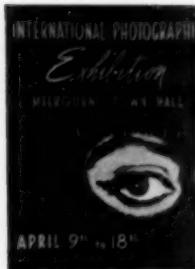
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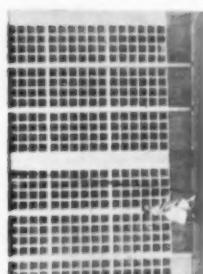
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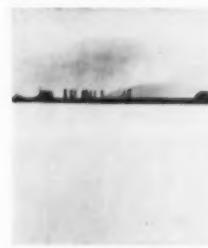
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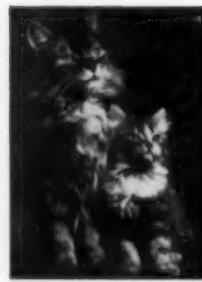
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Springtime and the Camera

It is only natural, now the warm weather is definitely on the way, that our thoughts should turn with reborn enthusiasm towards the possibilities of taking pictures out of doors.

Springtime is outdoor time, and whilst some of us have kept our cameras busy enough during the drab months of winter, and perhaps made good use of flash and flood for indoor situations and photographs of the family, the best pictures of people are those that show them really enjoying themselves in the sunshine. The advent of sunny weather not only affects the mood of our subjects but the spirit of spring can actually be seen in the life and sparkle of our pictures.

It is safe to say that during the next few months, every spare moment will be spent in the open; there will be so much to see and such a wealth of new subjects for our cameras, everything will be undergoing a transformation.

The first change all picture takers appreciate is the gradual lengthening of the days. The snapshooting hours grow longer as the sun climbs higher in the sky and that means more of the bright warm sunlight that picture takers like so well. The next thing to be noticed is the brightening of the landscape. The new greens begin to show out all over the countryside and there is a freshness that is absent at any other period of the year. This is a good time to take another look at those favourite scenic spots, and to snap a few shots when nature is at its best. If you take your pictures in colour, you will appreciate even more the brightness of the countryside after the drabness of winter.

The better weather causes hundreds of activities to spring into being. People begin pottering in their gardens and fixing up their houses. The sports-minded begin wielding their tennis rackets and mashie-niblicks. The children flock to vacant fields to fly their kites or shout over hard-fought games. Truly, the whole community shakes itself from its winter lethargy and comes to life with the warmth of the spring sun. And all this is especially beneficial to camera en-

thusiasts, for there are pictures to be had in every one of these pursuits.

Before the activities of the spring get fully under way it would be a good idea to plan out your picture-taking programme, so that you can take advantage of the fine new seasonal opportunities. Plan some drives or walks out into the country for some scenic shots, or maybe some colour pictures of the spring flowers. Try some action shots of the sports on the tennis and cricket grounds.

You can find entirely new subjects by getting in your car and rolling along any of the back roads. Or you can visit some of the larger farms and ask permission to wander about the property and take pictures. Most farmers are co-operative in this respect, particularly if you are careful to close gates, and protect fences and property. During the Autumn you may find corn stalks in orderly rows across the fields or pumpkins round and ripe. In the Spring there will be paddocks of lucerne, with its purple bloom surmounting lush verdure. For this is the season when the skies are clear and blue, the sun is bright, and there are colourful subjects available for the camera at every turn.

Technically speaking, a filter will be a big help in picture taking on the farm. Either a medium-yellow or a deep-yellow (in other words a K2 or a G filter) will improve your picture. That is because either of those filters will make highlighted objects in the foreground stand out strongly against blue skies, and because they will help you record the effect of attractive clouds.

If you want even more effective pictures watch the direction of the light when you take your snapshots. By using your camera during the morning or afternoon, you can get pictures with strong side-lighted effects which are very pleasing. And on occasion, by picking an appropriate point of view, you can make back-lighted pictures which are striking snapshots.



In many farm photographs there is a trick which can be used advantageously. By adopting a low point of view the subject gains in stature and importance in the picture, and thus appears more effective than it might otherwise do if seen from a higher angle. Incidentally, if you are planning a trip to the country don't forget to take along some colour film. The rich satisfying colours of spring foliage and the floral season offer some of the best colour picture possibilities of the year—and a few such shots should be included in every picture taker's collection.

It is the rare traveller today who starts on a trip without a camera. But when the spring season is in full swing, it is really a mistake not to use colour film to record your adventures. That is true for several reasons. First, brilliant colour pictures help recall scenes and adventures as nothing else will. Second, spring outings are particularly stimulating and will lead to many new and fine pictures. And, finally, colour photography gives you that 'something different' in a picture record—pictures that glow and live and thrill, because they capture the spirit of the subject so vividly.

Now is the time to prepare your equipment for picture taking during the September and October flush of wildflowers. The next few weeks will initiate a succession of floral subjects for your camera. Make the most of the intervening time to familiarise yourself with the technique of photographing these harbingers of spring.

When the flowers and blossoms of spring first show up a great many pictures are always taken. Most are in striking, effective colour. But, whether you use black-and-white or colour film, it is easy to make good pictures of flowers. The most important step—once the first few general shots have been made—is to get close to your subject. That is logical, because you do not always admire a garden at long range. You may take a general look, but then you move in to examine individual blooms or small groups of flowers. Such close-up glimpses enable you to better appreciate the fine details of your subject.

Next, when you take your pictures be sure to use small lens openings. This is important, especially in close-ups, since small lens openings give the greatest depth of field or range of sharpness. Also, watch exposure. Small lens openings such as $f/16$ and $f/22$

—most frequently used for this work—usually call for longer-than-average exposures.

Then, do most of your picture taking on days when there is little or no wind. Flowers should be shielded from even a gentle breeze, since subject movement is the cause of failure in most flower close-ups. Finally, watch the light. Usually the best results are achieved when the sun strikes the flowers from one side rather than straight-on, because side lighting gives more interesting highlights and shadow contrasts than flat, even lighting. To make close-up pictures even with an inexpensive folding or box camera, slip a supplementary close-up attachment over your regular lens. Such an attachment can be fitted to practically any camera, and when used according to instructions will give very good results.

When the time comes, load your camera with Tri-X film and make pictures of these transient gems for colouring in oils or tinting in water colours—or capture their glory direct with Kodachrome. Make the most of your opportunity whilst the bushland is gay and colourful.

There are several special conditions which can influence the colour values in your pictures. Nearby coloured objects should be watched so that they do not reflect unwanted colours on the subject. Also remember that very early morning and late evening sunshine tends to be yellowish in colour.

One of the tendencies of beginners in colour is to overload the scenes with a multitude of brilliant hues. A colour picture is actually much more effective if the arrangements are kept simple and harmonious. Notice the colours in nature as an example of pleasing colour harmony. The beautiful blue of the sky, makes a wonderful background for the scenes of nature—and for your colour pictures.

For the more serious minded there are new vistas opening up in the world of landscape photography. There is something really lovely about the deciduous trees at this time of the year. The fresh mantle of young leaves softens their outlines and the trees lend themselves to composing into interesting groups for camera studies. At this time of the year, with the help of filters and by studying the lighting, it is easy to create all kinds of dramatic effects that look fine as enlargements to hang on the wall or as an occasional full-page attraction in your album.



A. L. GOOCH: Sand Baby

AN ALBUM OF
CHILD STUDIES



B. JESSOP: **Margaret**



AIRLIE WILSON: "Now you see it . . ."

M. A. STRATTON: *Fisherboys*





D. M. STROUT: Yachtsmen



G. SCHEDING: Tadpole Aquarium

I. H. CALDWELL: Curiosity



J. M. HUNT: **Ann Looks Out**





E. F. STRINGER: Waiting for Mother

HELEN HOLMES: **Appealing**



*From the Kodak Data Book "Enlarging".
(See also "A.P.-R." for September, 1955)*

Enlarging—Step by Step

CONVENIENT CHEMICAL MIXING

Here's where you'll get your hands wet! Put on a plastic apron, check over your supply of stock chemicals, and you're set to go. Chemical mixing in this day and age is simple. In fact, with the modern single-powder chemicals, or those which need only to be diluted for use, it should not take longer than about 15 minutes to prepare a sufficient quantity of all processing solutions for an evening's worth of enlarging fun. If you *enjoy* mixing chemicals, get a copy of the Kodak Data Book **PROCESSING AND FORMULAE**, which tells all about compounding developers, etc.

Incidentally, throughout this section let us assume that you wish to make 8 by 10-inch enlargements, which is a common size suitable for framing, magazine reproduction, gifts, or what have you. A quart of working solution should be ample for use in an 8 by 10-inch tray, and the suggestions for chemical quantities are made accordingly. Furthermore, check which of the following situations best suits your own working conditions:

- Quantity A For infrequent printing and where solutions are to be discarded after an evening's use.
- Quantity B For frequent printing and where storage space will accommodate a limited supply of stock solutions.

THE DEVELOPER

Although there are several print developers which might be suggested for your purpose, consider the use of either one of the following.

Kodak Versatol Developer. *Quantity*, one 8-ounce bottle. This is the most convenient all-purpose developer for use with both films and papers. It is packaged in a convenient concentrated-liquid form and stays unusually clear during use. Simply dilute with water in the proportion of 1 part of Versatol Developer to 3 parts of water to make a working stock solution. In other words, to 8 ounces of developer, add enough water to make 1 quart of solution.

Kodak Dektol Developer. *Quantity A*, one tin sufficient to prepare $\frac{1}{2}$ -gallon of stock solution. *Quantity B*, one 1-gallon tin.

This developer is for general-purpose enlarging and is in single-powder form. It is of the Kodak Developer D-72 type for producing neutral and cold-tone images on cold-tone papers. It has a high capacity and uniform development rate.

Mixing Kodak Dektol Developer is not a problem when hot water is used. For example, for dissolving the 1-gallon quantity, fill a 1-gallon jug about $\frac{3}{4}$ full of 125°F tap water, swirl the water as rapidly as possible, and slowly pour in the developer, keeping the water in motion within the jug. A funnel or piece of paper rolled into a cone will help direct the chemicals into the jug without spilling. After the chemicals have dissolved, add sufficient water to fill the jug, and shake well to make a uniform blend. Then use this stock solution diluted in the proportion of 1 part of developer to 2 parts of water.

Kodak Bromesko Developer. *Quantity*, one tin to make $\frac{1}{2}$ -gallon of stock solution.

Use this developer for warm black or brown tones on Kodak Bromesko Paper. When this developer is to be used, it is advisable to produce a negative of slightly higher contrast and the print should be exposed for about five times longer than for development in Dektol (for details see the Kodak Data Book *Kodak Papers*.)

THE STOP BATH

Kodak Stop Bath SB-1 (For papers). Prepare as follows:

Water 40 ounces

*Acetic Acid 28% . . 1 $\frac{1}{2}$ ounces

*To make approximately 28% acetic acid from Kodak Glacial Acetic Acid dilute three parts of glacial acetic acid with eight parts of water.

Rinse prints for at least 15 seconds. Capacity about twenty-five 8 x 10-inch prints per quart.

THE FIXING BATH

Kodak Acid Fixing Powder with Hardener. *Quantity A*, one 20-ounce tin. *Quantity B*, one $\frac{1}{2}$ -gallon tin.

This is a pre-compounded hardening-fixing bath which requires only the addition of water to prepare it for immediate use with films and papers. It has long life and high capacity.

You can "get away with" using a single fixing bath. However, instead of just one fixing bath, we recommend a two-bath fixer system which assures more permanent fixation—and, incidentally, can be used for many more prints than one bath can. This means the first bath does the majority of the fixing, that is, removes most of the unexposed silver halides; thus, the second bath is kept relatively fresh. Not only does this system insure more permanent prints, but if you tone the prints, a tendency for highlight stains is minimised.

When using a two-bath fixing system, two hundred 8 by 10-inch prints can be fixed in each gallon of fixer, as compared with the one hundred 8 by 10-inch prints which can be fixed in each gallon of single fixing bath.

Let's amplify this economical fixing procedure: With a half gallon of fixing solution in each of two 8 by 10-inch trays, you can fix one hundred 8 by 10-inch prints in both baths. Then discard the first bath and replace it with the second bath. Make a new second bath, and you are ready to fix another one hundred 8 by 10-inch prints. You can go through this cycle five times, then you should discard both baths and start anew. If, perchance, at the end of an evening's work, you have not exhausted the capacity of a given fixing bath, it can be returned to a stock bottle for storage, or the trays can be covered with a sheet of wall board for temporary storage until the next evening. It may be more convenient for you to float a piece of waxed paper on the solution surface overnight.

That is all there is to chemical mixing. These solutions, plus the washing water, comprise everything necessary for print processing. Incidentally, print washing is probably most conveniently carried out in a large-size tray placed at the edge of a sink so that a siphon such as the Barton Hose Assembly attached to the tray can drain directly into the sink. Place the siphon at a corner for good circulation.

ABOUT THESE DATA PAGES

The preceding pages have been concerned with the making of so-called "straight" enlargements. Of course, not all negatives require special printing treatment; in fact, thousands of straight enlargements of excellent quality are made every day. But since the various control techniques are necessary in many other instances, the following data pages are devoted to some of the most important controls. These are the tools to be used, as your imagination and artistic ability dictate, to produce enlargements of superlative quality.

TRIMMING

The normal tendency of many photographers is to include in a picture more detail than is required to make the most pleasing print. This shortcoming can, of course, be easily compensated during the enlarging process by using only the most interesting area of the negative for making the final print. This is known as "trimming" the print. When printing a new negative, however, it is generally advisable to include the entire negative area in the first, or test, print. This print should be studied carefully, perhaps with the aid of a pair of trimming "L's" cut from a piece of cardboard, in order to decide which part of the negative to include in the final print.

Trimming is, of course, largely a matter of personal taste and judgment, but the important thing is that every reasonable possibility should be considered before making the final picture. Ask yourself if the subject would be improved by moving the masking board to the right or left, or up or down, within the projected image area. Also repeat this same consideration with the enlarger lamp house at different heights.

Remember the basic principle of keeping the picture as simple and clean-cut as possible. You should not distract people by leaving in superfluous foreground area, sky area, or area to either the right or left of the main centre of interest.

Trimming for publication calls for including only the minimum part of a print that makes the story clear, or sometimes, trimming to a specific shape to fit the layout of the publication.

'DODGING'

In many instances, the brightness range of the subject is far beyond that which can be reproduced in a print. However, partial compensation can often be made by giving additional exposure to the highlight areas which would otherwise print too light, and by holding light back from areas which would print too dark.

The tools for effecting differences in local exposure can easily be made, as the occasion arises, with scissors and a supply of black paper. The important feature in using any dodging tool is to keep it in constant motion during its use so that its effect in the print will not be apparent through sharp lines of demarcation. Dodging may be necessary to improve the technical quality of a print or sometimes to improve the aesthetic quality of a technically good print.

Printing In. An example of the first case may be found in the flash lamp picture of a family group where someone in the foreground, closer to the flash, appears ghostly white in the print. This can be corrected easily by the technique known as "printing in." This is accomplished as follows: After the paper has received its normal exposure, a sheet of opaque paper or cardboard is held about halfway between the enlarger lens and the easel. In this sheet of paper cut holes of a size and shape that will permit only the over-exposed faces in the projected image to pass through. Now additional exposure can be given to this portion of the print to bring the faces down to the value desired. Slight, continuous motion of the dodger will prevent sharp changes in density on the print which would make the "doctoring" apparent.

A technically good print of a landscape which reproduces all the tones in the original scene may be weakened artistically by light-toned areas which compete for attention with the picture's dominant centre of interest. These areas may be bright stones in the foreground, bright reflections from tree leaves, a white house, or some other distracting element. They can be darkened in the manner described above.

Another excellent dodging tool can be made from a test print of the same size, from which the actual portions of the picture to be printed in are removed with scissors, making the test print a very accurate dodging tool. In this case, the dodger should be held quite close to the paper being exposed, and kept in very slight constant motion during the exposure.

Holding Back. As a companion technique to printing in, the light from the projected image can be held back so that the paper receives less than normal exposure in areas which would otherwise print too dark in straight printing. Again, the tools are very simple, yet indispensable. They can be made easily in any desired shape by cutting discs from dark-coloured cardboard and affixing them to a wire handle. A mask made from a discarded print of the same size can also be an effective tool to shade that portion of the image which should receive less than normal exposure. For example, in landscape scenes taken on overcast days, it is generally desirable to give more exposure to the sky area than to the foreground portion of the scene. If a discarded print is cut at the horizon line, the foreground portion can be used effectively to shield the bottom part of the paper while the sky area is given the required additional exposure.

FLASHING

Flashing is a variation of printing in, but is accomplished by intentionally fogging the paper in a controlled manner. The results accomplished are different from those obtained with ordinary printing in, and consequently should be used in a different fashion, namely, where local reduction in print contrast is desired or where objectionably bright highlights need to be subdued.

Flashing can be accomplished in either of the two following ways: The first is to use a small pen-type flashlight, modified with a cone of black paper at its light source so that the small print areas and lines may be flashed in without affecting the remainder of the print. This flashing may be done during the normal print exposure if the flashlight will project a sufficiently fine and controllable beam of illumination. Or, it may be accomplished after the normal print exposure and with a red filter over the enlarger lens so that the projected image can be used as a guide without adding to the general print exposure.

The second general technique of flashing a print is accomplished by removing the negative from the enlarger negative carrier after the general print exposure has been made. The enlarger lens is stopped down to its smallest opening and the print is flashed in the desired areas with the help of ordinary printing-in tools, *viz.*, an opaque sheet of cardboard with holes of the desired size and shape cut into it. This latter technique has the disadvantage of not having the projected image available as a guide.

As a general recommendation, flashing should not be attempted while the print is being developed, since the print changes in image tone as it develops. Therefore, if a print is flashed during development the flashed area may have a different image tone than the remainder of the print.

Do not overflash—better too little than too much!

COMBINATION PRINTING

Enlarging is really a rewarding experience when a beautiful print results from combining the images of two or more negatives. The most common application of double printing is in adding clouds to a cloudless sky. There are numerous techniques for accomplishing this, but the most versatile is as follows: After selecting the foreground negative and the cloud negative, both with similar lighting, determine the printing exposure for each negative at the enlarger position which will be used to make the combination print. Note these exposure times for future use.

Next, with the foreground negative in place, adjust the enlarger and suspend a sheet of clean plate glass about three inches above the enlarger easel on any convenient support, such as wooden blocks or small boxes. Next, lay a large sheet of white paper on this plate glass and tape it in place. With the enlarger turned on, draw the horizon on the sheet of white paper with a sharp pencil, remove the paper and cut it in two on the indicated horizon line. Make the cut just inside the traced line in the foreground part of the mask so that the projected edge of the foreground extends slightly beyond the edge of the mask.

With the mask in two sections, the part corresponding to the foreground should be used to shield the bottom part of the paper while the cloud negative is being printed; the top section (which should be trimmed so that the projected edge of the sky negative also extends just beyond the edge of the mask) will, of course, be used to shield the sky area while the foreground is being printed. It is essential that the enlarging paper remain securely in place during the procedure.

The result should be a well-balanced combination of the two negatives. Careful print spotting can hide any slight misfit.

VIGNETTING

Vignetting is a specialised printing technique used infrequently for high-key pictures of babies and children. For example, for the useful purpose of eliminating a distracting background, a vignetted print of a baby might show only his head and shoulders.

Professional photographers often produce a vignetted picture by placing between the camera lens and the subject a sheet of cardboard containing a serrated hole. However, a similar effect can be produced in the enlarging process by projecting the negative through a hole in an opaque cardboard that lets through only the desired portion of the image. The edges of this hole are feathered or rough cut, so that the line of image demarcation will not be sharp but, instead, gradually fades into the white of the paper. The vignetter is held approximately halfway between the enlarger lens and the printing paper and is kept in continuous motion during the print exposure.

If a delicate and tastefully high-key effect is to be obtained, the subject, including the background, should be comprised largely of light gray tones.

An artistic variation of vignetting may be accomplished by imageless flashing of the vignetted print area, in which the flashing takes place after the image has been printed through the vignetting mask.

TEXTURE SCREENS

Although not so popular as they once were, texture screens still have an important artistic application in making "different" prints in which a prominent texture effect is required.

The texture itself can be one of any appealing cloth, wire, or material with a grained appearance, depending upon the wishes of the photographer and the dictates of the subject itself. Texture screens in the form of film sheets, and others can be made at home. For example, a simple texture screen could be made from a sheet of ordinary tissue paper or cheese cloth stretched tautly over a frame.

Most screens are used in contact with the emulsion side of the developing paper on the masking board and kept there during all or a portion of the print exposure, depending upon the degree of effect desired. In many instances, it is desirable to place a sheet of clean glass over the texture screen to hold it in absolute contact with the paper emulsion, since otherwise a blurred texture effect is produced in areas where the screen is not in contact with the paper.

Other varieties of texture screens can be made easily—for example the textured surface of a charcoal type of drawing paper or a piece of embossed wall paper could be illuminated by a spotlight from the side so that the maximum texture effect of the paper was brought out. This could then be photographed with camera from close up, and the resulting negative would itself become a texture screen. This screen could be placed in the enlarger negative carrier, together with the negative, and enlarged simultaneously with it. In this latter instance, the texture, of course, would be considerably more pronounced than the effect obtained with contact-screens.

Texture screens require an increase in exposure and also result in a slight loss of print contrast. This latter effect, however, may be compensated by using a higher contrast grade of paper than is required for a straight print.

Not all subjects benefit from the use of texture screens, and care should be taken in their selection and use. In general, landscapes which have large masses or areas are suited to this treatment.

Generally speaking, the types of enlarging papers suitable for texture screen printing are those with a smooth or glossy surface, such as Kodak Bromesko N or Kodak Bromide N or F.

(To be continued)



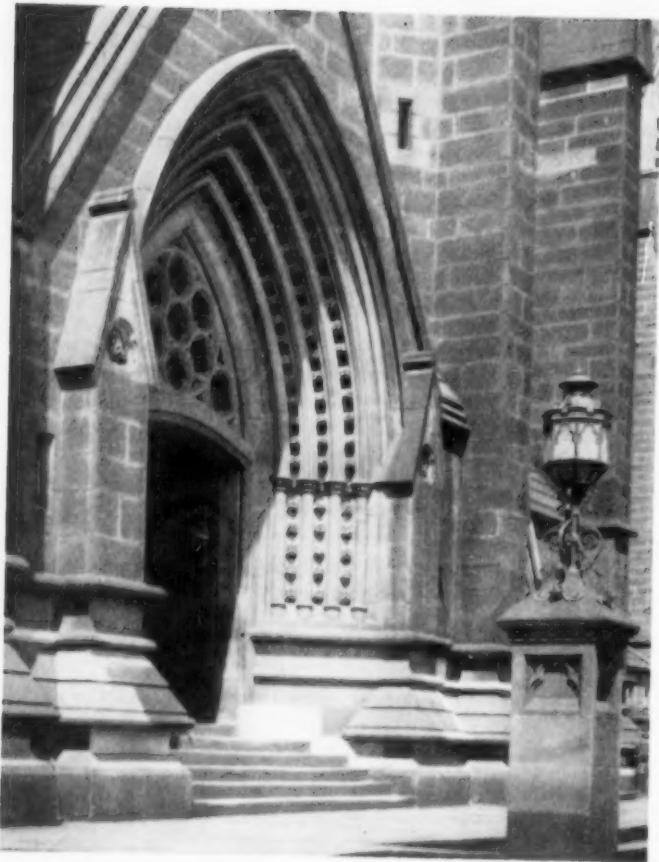
W. Allen: MARDI

Y.M.C.A. CAMERA CIRCLE
(SYDNEY)

A SOUVENIR OF THE 1956 MEMBERS' EXHIBITION



B. Gibbins: THE ENTRANCE





M. J. Wright: THE FONT





H. Bergman
SILHOUETTE

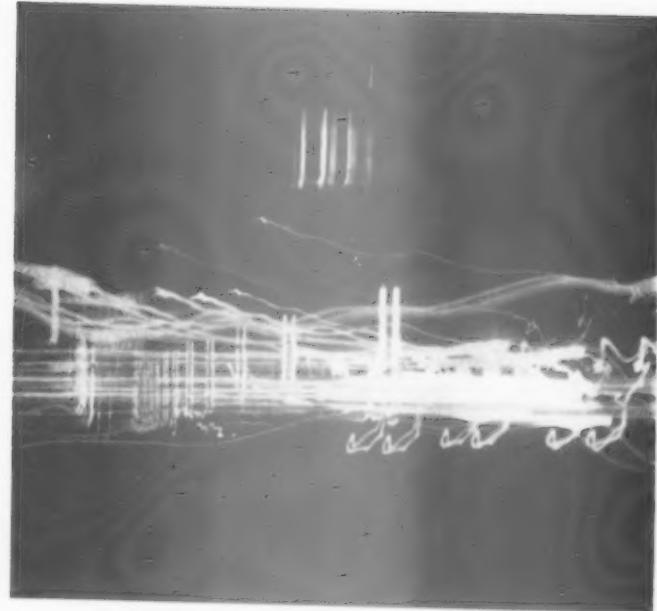


V. Hibbard
PORTENT OF EVIL



K. Gillett
CORAL FOREST
The Kodak Trophy

E. Ashby
NIGHT LANDSCAPE





M. J. Wright: THREE OF A KIND



*D. N. Dore
MISS HAPP*



B. Staveley
SUNDAY PROMENADE



H. Grenenger
DIVING TOWER



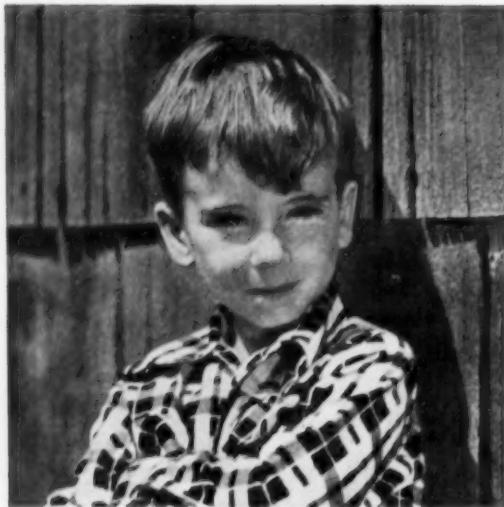
G. E. Eves: PLAYMATES





B. L. Gibbins: GUM TREES





A reflector is ideal for brightening the shadowed side of strongly sidelighted subjects.

Use a Reflector

Most picture takers have heard of reflectors. Many know that photographically they are used for brightening shadow areas. A few people have found that amateur portraits of a very satisfactory quality can be made with one light placed on one side of the camera, and a reflector placed close to the subject on the opposite side. But, what makes a good reflector? And what results can be expected from the various types of reflecting surfaces employed as aids to picture making?

In general, it is worth noting that reflectors can be classified according to the character of their reflection. There are three basic types. A mirror or a chrome glazing plate is, for example, the first type and is also the most powerful. These gain their efficiency from the fact that they reflect in a single direction most of the light reaching them. Light so reflected casts sharp shadows in just the same manner as the actual source of the reflected light. This reflected light also 'carries well' which is of considerable value when the reflector must be some distance from the subject. This type of reflector should only be used with the utmost caution.

The next and more usual type of reflector is exemplified by an aluminium-painted pro-

jection screen. This reflector also reflects a large proportion of the light in one direction, but in more diffused manner. However, it does not cast sharp shadows as mirrors do. To be most effective it must be used reasonably close to the subject; it is quite efficient when its distance from the subject is approximately four times its width.

The third and last type of general reflector is that which has a matte, white surface. White paper, white cardboard, composition board painted with flat white paint, or white sheeting provide such a matte surface. Light reflected from such surfaces scatters in practically all directions and is very diffuse—therefore, the reflector must be used quite close to the subject if it is to be really effective. It is at its best when used in making close-ups, but when such a reflector is feasible the effects are quite good and the lighting is soft and uniform.

The trick in using any reflector is, of course, to position it so that it does the job you want it to do and yet so that it will not show in the picture. Properly handled, however, you will find that almost any reflector will go far toward improving your 'planned' pictures. Not only will a reflector replace an additional lamp, but it will also produce a natural and pleasing effect which cannot be matched by light from any other source.

Telling the new picture- maker

(No. 58)

Common Mistakes

The major mistake most picture takers make is improper exposure. The second most prevalent error is camera movement.

How do you avoid poor exposure? Well, first you must recognise the fact that all pictures cannot be successfully made at the same exposure regardless of where they are taken, or what the lighting conditions are at the time.

For picture taking outdoors in sunlight, for example, an exposure of 1/50 second at $f/11$ is just about standard—with Tri-X film 1/100 at $f/22$. However, for the same subject pictured in deep shade 1/50 at $f/5.6$ would be necessary, while for picture taking on the beach or on a snow-covered hill, an exposure of 1/100 at $f/16$ is right.

So as a general rule, don't take every picture you make—regardless of lighting conditions—at the same exposure. Rather, first consult the little data sheet that is packed with the roll of film (Tri-X or Kodachrome) and follow its instructions for picture taking in bright sunlight, open shade, deep shade, or for picture taking when the sky is cloudy; study the tables appearing in most elemen-

tary manuals of photography. In this way you will learn to determine the correct exposure.

To prevent "fuzziness" in your pictures, there are a few other things to watch for. Camera movement, for one, can cause picture fuzziness. So always hold your camera absolutely still when you take pictures; and don't jar it when you press the shutter release.

Next, check your camera focus. Improper focus will result in picture fuzziness. So estimate the distance between your subject and your camera with the greatest of care, and if you are in doubt, measure it carefully. Never work closer to your subject than the lens will allow. In other words, if your camera cannot focus any closer than five or six feet, don't try to make pictures when you are only three feet from the person you are picturing unless you are using a close-up lens attachment.

Finally, keep your camera lens clean. Dirty or smudged lenses result in fuzzy pictures, too. And that means your lens should always be kept bright and sparkling.

If you follow those techniques, you will avoid the most common picture-taking mistakes and the quality of your pictures will be certain to improve.

A little extra thought and care before taking prevents disappointments.

(No. 59)



Notes from the Magazines

PRINT FAULTS AND THEIR DARKROOM DETECTION

By David MacFie

(*Professional Photographer*, November, 1955)

Because a paper print is the ultimate step in most black and white processes, it is extremely important to avoid faults which detract from the effectiveness of the photograph. Errors in the exposure and processing of the film can usually be corrected to some degree, but most print faults, once in the print, represent a total loss of materials and darkroom time, and necessitate remaking the print.

Since this is so, the systematic detection of the sources of print faults is a subject of interest to darkroom workers. The defects which appear on prints most frequently are fog and stain. If the reasons behind the presence of fog and stain are explored systematically, the source of the trouble can usually be quickly determined, and steps taken to correct the situation without wasting quantities of valuable photographic paper.

Fog on prints usually indicates careless handling of the paper at some step of the process. The basis for fog may occur during paper storage and handling, during the development or fixation of the print. On the other hand, faulty handling during processing is usually the reason for stain trouble. It is often associated with inattention to darkroom detail, and papers which have become outdated usually display a tendency to stain more quickly than fresh paper.

Darkroom checks to find the reasons for either fog or stain follow a basic general procedure and tests are similar in tracing faults of both types.

First step in darkroom detection: develop a sheet of unexposed photographic paper, preferably the top one in the box. This paper should be developed for the recommended developing time in the recommended developer. It is important to process this check sheet accurately since it is the appearance of this sheet that determines the subsequent testing procedure.

Should the initial test paper appear fogged more prominently at the edges than in the centre, it is a good indication that paper storage conditions are poor, or that the paper is being held beyond its normal expiration period. Sometimes this type of fog has a granular appearance; in this case the storage conditions should be inspected very carefully. Of course, it is not possible to remedy this defect, or make fogged paper as good as new, but care can be taken so that future paper is not subjected to the same adverse storage conditions.

If the test sheet has been partially exposed to white light or to improper safelights, the resulting fog may show fairly well defined edges, or definite patterns. When incorrect or faulty safelights are the cause, the print fog often appears in the form of gray areas; white light fogging usually is much darker, almost black. In the event of any type of fog, it is a wise procedure to check the entire darkroom for light leaks, to check your safelights and to check your packages of paper to assure that they have no rips or tears which could cause the fog.

Chemical fog often appears in a form very similar to safelight fog—a uniform gray veil over the entire

sheet of paper. When this specific fault is noted, it is wise to attempt to establish the time at which the defect occurs.

One easy method involves cutting a strip from another sheet of the paper in question (from the same box), and placing this paper directly into a fresh fixing bath. Following this, cut five more pieces from the same sheet of paper. On the backs of these smaller pieces, mark the numbers, five, four, three, two and one. These indicate the time in minutes that the pieces of paper are to remain in the developing solution. At one minute intervals immerse the small pieces in the developer, starting with the strip marked "five". When the last piece has been developed for exactly one minute, remove all five and fix them.

A comparison of all the developed pieces with the one which was fixed, but not developed, will quickly establish the time at which the fog or stain occurs if it occurs in the developer. Comparison of these strips should preferably be made in bright white light, and not under safelight illumination.

In the event that the fog has appeared before the recommended developing time has elapsed, darkroom illumination should be suspected. Safelights may easily be checked with a piece of unexposed paper partially covered by a cardboard, or a sheet of black interleaving paper. This sample should be exposed to safelight illumination for five or 10 minutes at the normal working distance. Then the paper should be developed normally with the safelight turned off.

If this test shows that the paper is clear and displays no difference between the exposed and unexposed areas, the safelight illumination may be considered safe (under the conditions that prevailed at the time of the test). If, on the other hand, the exposed portion of the paper sample appears gray or slightly darker than the protected area, the safelight may not be safe for that particular paper. The safelight should be changed, moved farther away, or a lamp of lower wattage substituted for the one currently in it.

If your darkroom detection up to this point does not show the origin of the fog or stain on your prints, the cause may lie in one of the processing solutions. Of course, the developer must be accurately compounded. An excess of the reducing agents, or an excess of the alkali (usually sodium carbonate) could be the trouble. An insufficient quantity of potassium bromide may produce a developer which tends to fog prints; this is particularly true when extended developing times are used. To lesser extent, incorrect dilution of the stock solution may present a source of trouble. Needless to say, the manufacturer's recommendations should be followed closely when dissolving chemical preparations.

If there is any possibility that the developer used is unsuitable for that particular paper, fresh solutions of recommended developer should be substituted. Naturally, the stop bath should be clear and fresh, and the proper acidity maintained.

If tests indicate that the developer and the stop bath are satisfactory, the fixing bath may possibly be the source of trouble. Developer-contaminated hypo, or exhausted developer, may produce stains. Occasionally developers are compounded with an insufficient amount of sodium sulphite. Lack of this ingredient,

which acts as a preservative, naturally hastens the discolouration of reducing agents.

Fog and stains appearing while the paper is in the fixing bath are usually caused by one of two conditions. One, the hypo may have become neutralised to such an extent that the developer (carried over into the fixing bath by the prints) can be oxidised, thus producing stains. Two, a silver-laden, exhausted-fixing bath may deposit silver on the print and in this way produce yellow stains. In either event, of course, the fixing bath should be discarded and fresh hypo used.

Using an exhausted or partially exhausted fixing bath may lead to another type of print fault called 'measle spots.' As the name implies, this defect appears as a rash of small dark spots, and often occurs with a yellow stain thrown in for good measure. While measles spots are more likely to occur when prints are toned, black and white photographs sometimes come up with them. When toned prints are affected by this defect, the spots usually appear during the toning. On the other hand, measles spots may not develop in untoned black-and-white prints for several weeks after drying.

Measle spots have been identified as deposits of metallic silver or silver sulphide. These deposits may be formed immediately by the action of the toning baths on the silver thiosulphate complexes, or they may be formed more slowly by the action of light and atmospheric conditions (which is the reason they do not appear immediately on untoned prints).

When washing is incomplete, the residual silver complexes tend to remain within the paper, and with ageing or toning are converted to darker silver compounds which are visible. These spots are not merely the result of incomplete fixation, because the emulsion may be completely fixed in prints that show this defect.

The yellow stains that often accompany measles spots, are likewise a manifestation of residual silver salts in the paper following the use of a fixer which is loaded with silver. However, in the case of yellow stain, the silver is distributed more uniformly throughout the emulsion and paper base, rather than being concentrated in small irregular areas as in the case of measles spots.

Even when a fresh fixing bath is used, measles spots may be formed if the prints are not properly separated and agitated in the fixer. Without agitation, the silver laden hypo may diffuse from the emulsion of one print into the paper stock of another print with which it is in close contact. Such a circumstance does not occur frequently, and normally this should not give trouble, except under rather careless processing conditions.

Because of the interlocking of the factors leading to measles spots—the silver content of the hypo, the characteristics of the paper stock and the degree of washing—it is difficult to state what processing standards will consistently avoid all troubles. It is safe to say that prints not intended for toning should be washed an hour or more, depending upon the freshness of the fixing bath. Prints to be toned should be completely fixed in a comparatively fresh hypo, and then washed thoroughly as a reasonable precaution to avoid the spots. This thorough washing has proven helpful even when using toners that normally call for only brief washing after the fixing.

Sometimes projection prints are unaccountably lacking in normal brilliance, although darkroom conditions have been checked to assure that it is not the fault of processing or unsafe safeguards. In such cases there is a good possibility that some condition centring around the enlarger itself is at fault. For example, the alternate heating and cooling of a photographic

enlarger sets up convection currents which carry small particles of dust from the printing room through the enlarger lamp house via the apertures provided for lamp house ventilation. In enlargers of the vertical type this dust tends to settle on the condensers or to drop downward upon the upper element of the enlarger lens. After the dust accumulates in the enlarger for some time, it soon begins to exert an adverse effect upon print contrast. The correction for this problem, of course, lies in frequent cleaning of the inner surfaces of the enlarger, including its lens (and condensers, if used).

One other cause of flat prints is moisture condensation. Trouble sometimes can be traced to a thin film of moisture which has formed on the lens, or on the negative carrier glasses. Also, a finger smudge can introduce an oily film if the lens surface is inadvertently touched. Any of these may have a tendency to cause flat prints, those that do not possess their usual brilliant contrast.

When decided fogging is encountered, it may be that stray white light is escaping the negative and finding its way through to the paper. It is sometimes reflected to the sensitised paper by bright parts of the enlarger, or by the operator's clothing. Of course, the danger of fogging from this cause may be minimised by careful masking of the negative up to the edges of the area being projected. Occasionally, other stray light may escape through the ventilation apertures of the enlarger, or around the edges of the negative carrier to be reflected to the paper. It is a good plan to reduce the amount of stray light to a minimum. If this is not enough, the enlarger surroundings may be painted with a dark, non-reflecting colour.

These suggestions may help you to determine the source of the majority of your print faults. Using systematic darkroom detection will help you to discover the origin of defects in an economical way, saving you a maximum of time and paper.

Enlarging—An Inexpensive Method

Continued from page 458

fixing bath and leave for 5 to 10 minutes with occasional agitation. Do not carry fixer or stop bath into the developer with your right hand or the developer will be spoiled. Wash and dry your hands before handling another sheet of enlarging paper.

WASHING, DRYING, MOUNTING

14. Wash the enlargements in a big tray with Barton Hose Assembly or in a Barton Print Washing Tank. Dry the thoroughly-washed enlargement between blotters or on a towel.

15. For glossy enlargements follow method just shown, but use Kodak Bromide F. Roll washed prints with an Austral or Ross Print Roller on an Austral Stainless Steel Glazing Plate. The plate should be cleaned under a stream of water by wiping with a soft cloth. Let prints dry thoroughly at room temperature; then remove from plate, starting with corner of print.

16. The best way to mount enlargements in albums or for exhibition, is to use Dry Mounting Tissue with an iron or a suitable press. This method quickly fastens the entire back of the print to the mount and prevents curling or buckling. Full instructions for use are included in every package.

(Adapted from an E.K. Co. Data Book)

Review of Contest Entries

NUMBER OF ENTRIES	109
A/S 24, B/S 35, A/O 16, B/O 34.	
NUMBER OF COMPETITORS	40
NUMBER OF NEW COMPETITORS	5
NUMBER OF PRIZE AWARDS	32

NOTES: The attention of competitors is drawn to the necessity of always forwarding adequate return postage in respect of each group of entries.

The Contest Rules and List of Set Subjects appeared on page 152 of the March, 1956 issue.

K.L.A., Paddington.—Your prizewinning study (of a boy) is a fine portrait, well handled from every angle of technique. A few minor points might be worth remembering in printing any future version, *viz*: A subject with such a strong impact as this could occupy a more central position in the picture space—this is admittedly contrary to general pictorial practice; but a full-face portrait is the exception to the rule; when such a dark background is used any slight irregularities become very prominent; the highlight on the left could be toned down; whilst we do not by any means object to the button on the boy's overalls, it is wise to confine items of strong highlight value to the face—in this print the button is distracting and the appropriate remedial action would be to reduce the tone of the button to something nearer the principal lights on the boy's face. Technique is the strong point of your tree study—the subject is overcrowded and too dark. Your remaining child study is a print that can be admired for its definition and tonal quality but surely there is no need for us to comment further!

P.A., Paddington.—"Doubtful Miss" gained HC for its success as a child portrait—the little lady is undoubtedly in a most interesting mood. Unfortunately the hands do not provide appropriate accessory interest to support the title.

R.H.A., Bondi Junction.—Your set-subject entry "Richard" gained HC for its unusual treatment. A high-key print is always at its best when the subject contains some small notes of pure black, which in the case of a portrait should be in the eyes of the model. The black line you have employed around your print only serves to draw attention to the shortness of the tonal scale of the subject itself.

L.H.B., Brunswick.—A prize and four HC's for your seven entries is a very encouraging result; the latter awards, being in respect to your child studies, show that you have acquired the gift of competently handling these little sitters. The prizewinner is a subject with a decidedly wintry mood; its only fault is that there is some division of interest between the overhead silhouetted shapes and the misty roadway below—actually you have two pictures here. "Mandy" has received careful attention by after-work in respect to the background. "Pamela" is a good example of a vigneted portrait, but this type of treatment has gone out of favour to some extent, the tendency being to use a neutral grey ground. Much the same can be

said for "Glenys". Your remaining portrait study "Michael" is, by comparison with the prints mentioned, lacking in technical finish; but the print makes a satisfactory record of a happy little individual. "Ruin" shows how unpredictable can be the effects of solarisation; much detail at the top of the print has been lost entirely. The print entitled "Garden" seems to be almost entirely devoid of pictorial arrangement; the pathway sweeping in and out of the corner and the empty expanse of water on the right do nothing to help the composition.

J.E.B., Yerongpilly.—All four of your prints gained recognition, the prizewinner in particular for its fine technical quality combined with unusual subject matter. "Miss Mischief" is an attractive study which has also been well handled in the taking. With its back lighting and attendant shadows, "Hungry" was a more difficult subject, but one of which you have given a very good account. "Young Aussie" is a title that could be applied to any one of your prints—the subjects are apparently all typical products of the Queensland sunshine. In this latter print there was no occasion to include so much of the striped pullover; a trim of 1½" at the foot and ¾" at the right would greatly increase the impact of the subject.

K.B., Mosman.—Welcome to the contest and congratulations upon gaining a major award at first appearance with "Drying Out". We shall look forward to seeing more of your work in future contests.

L.A.B., Sale.—Congratulations upon gaining awards for both of your initial entries. We are pleased to welcome you to the contest. "Pals" is an interesting pose of which you have made the most by means of a well proportioned trim. The same can be said for "Margaret", and the technical quality of the print in both cases cannot be faulted. However, we prefer the prizewinner because of the happy mood of the child.

W.S.B., Toronto.—Technical quality is very fine indeed in your open-subject entry and the choice of viewpoint shows that you are well on the way to success in landscape work. "Bath Time" is an interesting close-up, but the subject was not one that offered any great possibility of pictorial arrangement. Both prints gained HC.

B.B., Oakleigh.—Your prizewinner is a spontaneous pose such as we often see but are seldom quick enough to capture with the camera. The lighting, too, helped a great deal by isolating the child's background. Another apparently unposed situation is seen in "Caught" but, because the child is seen on a much smaller scale, this lacks the impact of the prizewinner. Your remaining subject did not provide the same opportunity of utilising the boy's photogenic features. Trim of the print in all cases has been very well handled.

E.G.C., McCrae.—The little girl in "Bright Eyes" has the colouring that would make her a fine subject for high key. We would prefer to trim about 1" from the foot of the print, leaving the rest as it stands; the subject should then be worth at least an 8" x 10" sheet of paper for your own collection. Your landscape also gained HC, mainly for technique. A road that disappears too abruptly in a picture is seldom satisfying—people like to be able to look along the road and perhaps see where it is going.

R.S.C., Temora.—"Concentration" gained HC for technical excellence and novelty. It is doubtful whether the reflections at the top of the print are of much help—they certainly do convey the impression of a water surface, but we find them distracting. The city dweller might not know just what is involved in the boy's occupation—perhaps a better title for the print would be "Yabbie Fisherman".

E.R.C., East Kew.—Your landscape gained HC for its imaginative approach. Whilst we can easily appreciate the idea behind the title, nevertheless it seems to us to be an insufficient excuse for the vast emptiness of the right-hand side of the print. Incidentally, the mount and print were rather badly bent in the post.

F.G.C., Naremburn.—We recognise your prizewinner in the open subject as a study of that old favourite the paper-bark tree, and the chief merit in this instance is the manner in which you have used the lighting to bring out the texture of the trunk. Apart from the interesting shape of the shadow we cannot see a great deal of pictorial merit in your other open-subject entry. Of the two child studies we prefer "Junior" which is a print of nice tonal gradation; the other is out of balance—the boy even seems to have an unaccountable lean to the left.

R.F.C., Sth. Hurstville.—Yours is about the best in the set contest of those pictures which have a comical twist, hence it gained HC. The close trim on the left has confined the main interest too near the margin on that side; a livelier print—one with not so much grey—might make more of the situation.

A.K.D., Lindfield.—Your entry in the set contest gained HC in recognition of its entirely convincing pose. We would prefer to trim an inch or more from the foot of the print.

H.C.D., Temora.—Both of yours gained major awards, for each is outstanding in its class and your normally superior print quality is a decided advantage. "Round 'n' Round" is highly successful because the attitude of the child shows concentration that is directly linked with the accessory interest in the arrangement. "Storm Light" is unusually realistic because the foreground rocks, seen in a silhouette, aid the perspective of the scene and help to locate the receding planes of the seascape.

J.D., Mildura.—Of your two prizewinners "Eleanor" shows the most originality in the choice of a setting for the subject, but the happy, spontaneous mood of the other print is equally captivating. Technique in both cases is entirely adequate.

L.J.D., Plympton.—All four of yours gained recognition. The boy playing with the blocks is to be preferred because he has the appearance of being definitely unposed for the photograph. "My Doggie" also makes a delightful little study. There is always a tendency in child portraits to retain too much detail at the foot of the print; about $\frac{1}{2}$ " could be trimmed away in this instance and $\frac{1}{2}$ " in "World Affairs." Your landscape gained HC for technical success; subject matter is rather sketchy.

R.E.D., Warrnambool.—Your prints in the open contest have shared in all possible awards, which result should be most encouraging to you. "Wally" is the type of human interest subject that has an instant appeal. "Glitter" has the technical perfection so necessary to any subject in which rendition of texture is the main consideration. "Upperstructure" is a compact arrangement that makes up into an effective pyramidal figure. "Port Fairy" is a print of very satisfactory technical quality, though somewhat one-sided as a composition. "Crayfish" is also a very nice print, with a full scale of tones. Though obviously posed, this is a subject with considerable interest of a story-telling nature.

F.E., Surrey Hills.—"Lynette" is a singularly attractive child study, well worthy of its major award. "Cray Pot" is outstanding as a pattern and texture subject, and by the careful choice of trimming has developed a definite centre of interest.

F.L.E., Narramine.—The subject of your prizewinner in the set contest is a photogenic lad who could be profitably used for many future studies. Technique in this and your other print is very satisfactory. The latter gained HC for its imaginative approach. With its strong highlights and dark areas, the boat remains the centre of interest and it has been placed too near the margin of the print.

G.R.F., Hawthorn.—HC was awarded to "Grief" in recognition of first class technique; however, we prefer the orthodox placing of a subject in the picture space. When a print is trimmed so closely at the top it gives the impression that the movement of the model is restricted by the boundary of the picture.

F.H., Malanda.—"Sweet Sue" gained HC for technical quality and the fact that a very natural pose has been captured. Trimming has been carefully thought out; in this case it was a wise precaution to leave plenty of room on the right-hand side.

J.M.H., Hobart.—All of your four gained recognition, which is an extremely satisfactory result considering they are all set-subject entries. "David" scored perhaps on the grounds of novelty, since this is one of very few baby pictures entered in the contest. The subject of "Beauty Bath" is a quaint little kiddie who would provide material for many more studies before she grows up. "Phillipa" is quite a spontaneous pose and its print quality is excellent. Technique is highly successful, too, in "Grazyna".

B.J.K., Mildura.—Four of your six gained HC, which is quite a commendable result. "Sand Happy" and "Playmates" are successful child studies in holiday vein; they are a welcome change from the usual child portrait. "Christine" appears to have been printed on a grade of paper slightly too contrasty for the negative; some highlight detail has been lost for this reason. "Like Mummy Does" is more novel than any of the others and interesting as a pose. "Six Today" is a valuable record for the family album; the obtrusive highlight at the top of the print could be toned down with pencil or dye. The stepping stones in your seascape help to define foreground and middle distance, and they therefore greatly assist the perspective of the scene.

C.L., Milmerran.—Welcome to the contest and congratulations upon gaining HC at first appearance. All three of the prints submitted are excellent in definition and should be capable of enlargement—"Richard" is best. If you take the trouble to study the portfolios each month you will soon see that there are easy ways to make your pictures more attractive. For instance, in "Easter", the presentation is too symmetrical—too formal. In "Beyond the Shadows" the road occupies the centre of the print, it is usually more satisfactory to choose a viewpoint that allows a roadway to enter the picture at one of the corners.

F.R.L., Riccarton.—Both of your animal studies are interesting and well taken. The prizewinner is preferred because of its human association and the fact that the monkey is seen in a pose of intent concentration. "Peaceful Power" makes good use of repetition, but this print has neither the definition nor the impact of the prizewinner.

G.L., Atherton.—"Rest in Peace" is lacking in shadow detail, apparently owing to the fact that the subject has been printed too dark. We feel sure a more lively print could be made from the negative.

R.G.L., Bega.—The prizewinner is by far the more successful of your child studies; it is entirely satisfactory apart from camera consciousness on the part of the sitter. The other print gained HC for its fine print quality.

M.L., Randwick.—"Reflecting" is a quaint study that has an appeal of its own, but the very close trim at the top of the print has resulted in a somewhat unbalanced arrangement.

F.A.H.M., Ballarat.—Please see the remarks offered to M.L., above, regarding close trimming; in your prizewinner more room should have been provided at the top of the print; otherwise the result is most attractive. At least 1" could be trimmed from the right margin of "What's That". A weakness in this subject is the obvious lack of unity between the two children, who seem to be pursuing quite different objectives.

G.H.M., Mildura.—HC has been awarded to two of your studies; the other, which shows a child with food smeared on his face, is hardly likely to find favour in a serious contest. "Young Mark" is a successful photograph of one so young; at this age they are quite unpredictable and you were wise to use flash. "Moment of Youth" is an interesting situation but one in which too many models have been included. A good point in this case is that everyone seems to be quite unconscious of the camera. Technical quality of "So What" is entirely satisfactory.

I.M., Northcote.—Excellent print quality helped both of your entries to gain prize awards, but the subjects stand on their merits apart from that. "Diagnosis" is a carefully planned and well carried out situation; the boy is completely absorbed in his make-believe examination. "Afternoon Shadows" makes an extremely simple but effective pattern subject.

M.J.M., Mildura.—We think it more than likely that "The Inspectors" was taken on the spur of the moment without previous planning. If this is so, the result is a very successful record. One cannot expect to find much in the way of a composition in a picture thus taken, however—and that is just what is the weakness in this print. Since the interest is entirely centred on the activities of the two boys, trims of 1½" at the top and 2½" at the foot of the print would help considerably.

D.M., Morningside.—Print quality is the strong point of your prizewinning architectural study; it is doubtful whether the inclusion of the figure was of any assistance. It might have been better to wait until he had moved away, or alternatively to request him to occupy a position away from the centre of the picture.

M.J.M., Warner's Bay.—Your two clear-cut prints gained HC; technically they are very fine indeed. Apart from that unusual tower in the distance, there is not a great deal of interest in "Back Street". The marine subject, on the other hand, contains three strong objects of interest which vie with one another for pride of place. Actually, the essence of this scene is contained in the area bounded as shown by the pencil marks we have placed on the back of the mount. Try masking off along those lines and you will see what is meant.

N.O., Cardiff.—In the open contest, your entry gained HC for technical merit; we are at a loss, however, to understand just how the girl's attitude is intended to be interpreted. Your child study, which is of a happy seaside incident, also gained HC.

R.J.O'M., Cobargo.—Thanks for your interesting letter; it is pleasing to see you again represented in the contest. As to whether your work has improved, the prize award for your child study answers the question. "Rendezvous" is a very nice print with a full tonal range, but the interest is somewhat scattered. The view of Wallaga Lake is also quite satisfactory as a print; such material as this, however, is difficult to arrange as a pleasing composition.

A.P.P., Epping.—"Tree Trunk" is the type of picture that frequently appeals to the judges because it is so typically Australian, hence the prize award for this print. In your other prizewinner, the wistful expression of the little boy is quite in harmony with the stormy mood of the weather on the other side of the window. Mood is seen, too, in your river scene, but here the bridge and crane tend to distract the attention to the edge of the print and away from the end of the jetty where the main interest lies.

R.J.P., Mildura.—Good technique and novel presentation earned HC for your child study. The popular belief among pictorialists is that there is so much of beauty and interest in a child's face that any attempt at adornment of such a subject for camera purposes is practically equivalent to 'gilding the lily'. However, we are able to appreciate a little humour, and agree that happiness in a child, from whatever cause, is always pleasant to see.

D.A.R., Gayndah.—The best of your three is "Cooling Off", which gained HC. Everything essential to the idea behind this picture is contained in a comparatively small area of the print. Try masking off 3½" from the left, 1" from top, ½" from the right and ½" from foot of the print. The resulting arrangement tells the whole story. The trim used for "The Tor" also needs revision to make the most of the subject, but more room will be needed in the negative if that close trim at the top of the boy's head is to be avoided. Such a landscape as broad as "Evening Sky" does not provide a definite centre of interest. It is better to single out some salient feature in your scene and try to find a point of view that will compose your picture nicely in the viewfinder.

J.P.R., Atherton.—There may be something in your "Stand Easy" that we have failed to see—perhaps there is merit in the novelty of the subject—maybe even an approach to pictorialism in the diagonal line of the boys' feet. We can only advise you to keep on learning by trying.

J.S., Merrylands.—"Weatherbound" is a very good record of a camping holiday which gained HC for its story-telling angle. It would be difficult to find any fault with the technical quality of "Morning Doze" but the subject contains too many points of interest; something more unified is needed to make a satisfactory pictorial arrangement. Your still-life subject is not very imaginative—we have alas seen hundreds of examples of this bottle and glass idea. In arranging anything of this nature for the camera, the background should be given first consideration.

K.J.T., Scone.—Your prizewinner has a strong dramatic appeal and yet fails to satisfy completely—this is due to a lack of balance on the right-hand side of the print. "Finale" is a better arrangement but lacks the force of the prizewinner. "A Summer Day" is an attractive impression of late afternoon in which the highlights and shadows make a very interesting pattern. We would prefer to trim about 1½" from the left. "Youth" is a very 'modern' impression of a male torso. Perhaps you have succeeded in portraying the essential modelling of the subject, but we would prefer to see more detail in the model's face.

S.T., Lidcombe.—Of your child studies we prefer "When I'm a Man", which gained HC. Both of the others are out of focus. Much the same trouble has occurred in the print of the young dog, but in the latter case it is possible that the subject has also been over-enlarged. "The Trophy" is an interesting record but is not the type of subject that lends itself to pictorial arrangement.

Continued on page 501

Editorial Notes

PRIZE LIST FOR AUGUST, 1956

CLASS "A"—OPEN SUBJECT

- First "Storm Light", H. C. Devine.
Second "Casualty", I. H. Wilson.
Third "Sky Drama", K. J. Tester.
(Equal) "Treasury Buildings", D. McDermant.
"In Training for Melbourne", F.R. Lamb.
Highly Commended : K. L. Aston; E. G. Cubbins; L. J. Dundon; F. L. Elrington; F. R. Lamb; G. H. Mansell; M. J. McNaughton (2); N. Ozolins; K. J. Tester (3); I. H. Wilson; Geo. Windle (3).

CLASS "A"—SET SUBJECT

- First "Round 'n' Round", H. C. Devine.
(Equal) "I Wonder", K. L. Aston.
Second (Equal) "Concentration", L. J. Dundon.
"David", J. M. Hannon.
Third (Equal) "Dark Lad", F. L. Elrington.
"Beach Baby", B. Britt.
"My Doggie", L. J. Dundon.
"Beauty Bath", J. M. Hannon.
Highly Commended : K. L. Aston; Patricia Aston; B. Britt (2); E. G. Cubbins; A. K. Deitrich; L. J. Dundon; J. M. Hannon (2); G. H. Mansell (2); N. Ozolins; R. J. Pugsley; I. H. Wilson (4).

CLASS "B"—OPEN SUBJECT

- First "Drying Out", K. Bennett.
(Equal) "Paper Tree", F. G. Charles.
"Wally", R. E. Davies*.
Second (Equal) "Glitter", R. E. Davies*.
"Afternoon Shadows", Ivan Morley.
Third (Equal) "Cray-Pot", Fred Everard.
"Tree Trunk", A. P. Pinn.
"Broken Light", N. W. Withers.
"Mist in Flinders Street", I. H. Bock.
Highly Commended : W. S. Breden; E. R. Cornish; R. E. Davies (3)*; G. R. Flack; B. Kozlowski; Doreen A. Rose; J. Smith; B. W. Woodgate (2).

CLASS "B"—SET SUBJECT

- First "Lynette", Fred Everard.
Second (Equal) "Diagnosis", Ivan Morley.
"No Title", R. O'Meara.
Third (Equal) "Future Champs" Jess Bennett.
"Pals", L. A. Baker.
"It's Raining", A. P. Pinn.
"Daily Bread", G. Lofta.
"Eleanor", J. Dickson.
"Look Mum, No Hands", F. A. H. Meyer.
"Chuckles", J. Dickson.
Highly Commended : R. H. Ashcroft; Jess Bennett (3); I. H. Bock (4); W. S. Breden; F. G. Charles (2); R. S. Cooper; R. F. Corbett; F. Hollingsworth; B. Kozlowski (4); C. Lane; G. Lofta; F. A. H. Meyer; S. Taylor.

* Denotes new Competitor

WELCOME TO FIVE NEW COMPETITORS

A warm and sincere welcome is extended to the following five new competitors: H.E.D. (Warrnambool); R.H.A. (Bondi Junction); L. B. (Sale, Vic.); B.W.W. (Eastwood); C.L. (Millmerran, Qld.).

CAPTIONS AND TECHNICAL DATA

Cover Illustration :

Papuan Beauty, G. R. Warr.—Third (Equal), Class B, Open for April. Exp. 1/10 sec., f/8, Super-XX film, folding.

Child Studies :

Sand Baby, A. L. Gooch.—Second (Equal), Class A, Open for March. Exp. 1/100 sec., f/8, Verichrome film, reflex.

Margaret, B. Jeslop.—Third (Equal), Class A, Open for June. Exp. 1/25 sec., f/4, Super-XX film, reflex.

"Now You See It . . .", Alistair Wilson.—Third (Equal), Class B, Open for May. Exp. 1/25 sec., f/3.5, Super-XX film, reflex.

Fisherboys, M. A. Stratton.—Third, Class A, Open for September. Exp. 1/100 sec., f/11, Super-XX film, folding.

Yachtsmen, D. M. Strout.—Third (Equal), Class A, Open for February. Exp. 1/100 sec., f/11, Super-XX film, reflex.

Tadpole Aquarium, G. Scheding.—Highly Commended, Class A, Set for January. Exp. 1/100 sec., f/5.6, Super-XX film, folding.

Curiosity, I. H. Caldwell.—Third (Equal), Class A, Open for September. Exp. 1/25 sec., f/8, Super-XX film, reflex.

Ann Looks Out, J. M. Hunt.—Third (Equal), Class B, Open for January. Exp. 1/30 sec., f/5.6 Plus-X film, reflex.

Waiting for Mother, E. F. Stringer.—First, Class A, Set for April. Exp. 1/100 sec., f/11, Super-XX film, reflex, yellow filter.

Appealing, Helen Holmes.—Third (Equal), Class B, Open for December. Exp. 1/10 sec., f/5.6, Super-XX film, folding.

Review of Contest Entries

Continued from page 590

B.W.W., Eastwood.—Both of yours gained HC on technical grounds; "Youth" is particularly successful in this respect. These are the type of pictures which would receive a warmer reception in a set contest for holiday mood.

G.W., Blair.—Each of your three gained HG, the one taken with the box camera being by no means inferior to the others. Neither of your landscapes quite made the grade, pictorially. The boat in "Beached" occupies too much of the picture space; a more distant viewpoint might have disclosed more of that interesting background of water and sand hills.

I.H.W., Darling Point.—All six of yours gained recognition, specially for technique. The prizewinner "Casualty" contains more pictorial merit than the others. The best of your child studies is "Ooh, Muscles"! which has some story-telling interest and is a nicely arranged pose; the others are macrographs, a type of treatment that seldom finds favour in a set contest of this nature. "Autumn Leaves" is rich in tonal values and makes an attractive print; the arrangement, however, is not one that impresses us a great deal.

N.W.W., East Lismore.—"Broken Light" is a variation of a theme that has been used many times in these contests. None has ever approached the standard originally set by the late Harold Cazneaux in his pioneer masterpiece, "The Bamboo Blind". Yours shows that some thought and care have been given to the lighting, which brings out the salient features of the model and makes an attractive print well worthy of its prize award.

The Photographic Societies

PHOTOGRAPHIC SOCIETY OF VICTORIA

At the regular meeting on July 5, a gathering of some fifty members and visitors listened to a most interesting address by Mr. Eric Burt under the title *Black and White Negatives from Kodachrome Transparencies*. Mr. Burt explained that for best results he considered it essential to make contact negatives, printed from the transparencies emulsion to emulsion. Attempts to make negatives by enlargement usually resulted in some loss of definition and almost invariably introduced trouble from dust particles. After describing the film, method and developer used, Mr. Burt screened some typical Kodaslides from which he had made negatives and then displayed enlargements from the negatives, with magnifications up to thirty-five diameters. The good definition and absence of grain were most remarkable. Mr. Burt demonstrated that it was not always necessary to have a transparency with good colour rendition in order to obtain a good monochrome picture. Mr. Burt then commented on transparencies submitted for criticism by members. The lecture was much appreciated, not only for the information imparted, but also because of the manner in which the lecturer had sustained the interest of his audience.

E.R.C.

MELBOURNE CAMERA CLUB

On June 14, one of our prominent members, Mr. Tom Scott gave an interesting talk *A Photographer with the Country Roads Board* which was well illustrated with both prints and colour slides. The subject of Mr. Roger Gee's discussion on June 21 was *The Line of Art* which provided an interesting approach to photography for the members to discuss.

The competition for June was *High or Low Key*, the results of which were: *Monochrome—A Grade*: 1, E. Rotherham; 2, G. Flack; 3, L. Mullumby. *B Grade*: 1, Mrs. J. Holmes; 2, R. Knight; 3, N. Ladner. *Colour—A Grade*: 1, R. Harris; 2, E. Rotherham; 3, L. Mullumby. *B Grade*: 1, J. Fanning; 2, J. Czyzepanski; 3, Miss Newton.

On July 5, Mr. Joseph Kuek of Sarawak, North Borneo, gave a very enlightening talk about his country, which was well illustrated with prints and colour slides.

The current Beginners Course has had a very successful run, the attendance averaging fifty to sixty per meeting, and the club feels that these lectures are of real value to newcomers to photography.

Visitors are always welcome. Information concerning club activities can be obtained from the Secretary, R. Harvey, G.P.O. Box 930G, Melbourne, Vic.
W.D.M.

BALLARAT CAMERA CLUB

With spirits undampened by the weather, a large proportion of members attended the meeting of June 27, when office bearers for the coming 12 months were nominated. Members were asked to exhibit in the Photographic Section of the Royal Melbourne Show, which will run on salon lines under the direction of the V.A.P.S., and also in the exhibitions which will be run in the near future by the Hamilton and Stawell clubs. Mr. Llewellyn was presented with a trophy from the Stawell C.C. for his winning slides in their competition, which followed the Combined Outing

organised by Stawell club last year. It was announced that this year's outing would be to the Grampians, in October.

Reporting on the June Slide Night, when the subject was *Street, Road, Lane or Track*, Mr. C. Jackman said entries were exceptionally good and there were about a dozen which were difficult to separate. Some interesting slides were presented for criticism, among them Bill Sebo's first efforts in colour. Mr. Richmond gave an interesting talk on the V.A.P.S. Convention at Ocean Grove, which was attended by five Ballarat members. The club received a presentation copy of *Land of the Southern Cross—Australia* from the Australian Publicity Council in recognition of pictures accepted from Bon Strange and L. Evans.

Mr. Harold Adair gave a provocative talk *Making a Picture*. He maintained that orthodox ideas, both in making and judging a picture can be too strictly adhered to, and quoted: "Mediocre pictures may follow a formula, good pictures seldom do." Several members were not in agreement with his contentions, and following the talk a lively discussion ensued.

At the general meeting in May, a special welcome was given to Mr. Tom Adams, a former Secretary of the club. A discussion of a portfolio of prints and slides from the Devonport C.C. in Tasmania was the syllabus item. Results were: May, *Open*: 1, T. Golden; 2, H. Adair; 3, F. Duncan. *Unusual Angle*: 1, 2 and 3, D. Gilhooley. June, *Open*: 1, H. Adair; 2, H. Richmond; 3, T. Golden. *Scene from Everyday Life*: 1, H. Adair; 2 and 3, T. Golden. *Colour—Street, Road, Lane or Track*: 1, Bon Strange; 2, K. Stares; 3, Bon Strange.

B.S.

CAMBERWELL CAMERA CLUB

During the Queen's Birthday week-end, some twenty-six members joined photographers from all over Victoria at Ocean Grove for the annual V.A.P.S. Convention. An extensive programme of lectures and outings was arranged by the Geelong Camera Club as hosts.

At a meeting held in the town hall on June 25 members conducted an auction sale of surplus equipment, and short talks were given by various members on darkroom hints.

The competition results were: *A Grade*: 1, Miss J. Pyle. *Colour*: 1, Miss J. Pyle. *B Grade—Colour*: 1, G. Graedner.

D.A.D.

ADELAIDE CAMERA CLUB

Our monthly club Outing was held on June 10. This time we travelled to Birdwood, a township about twenty five miles from Adelaide, in the Mt. Lofty Ranges. After lunch we moved on to Mt. Pleasant and Palmer.

Mr. Hill, a botanist from the Adelaide Botanical Gardens, showed colour slides of a recent expedition to Lake Eyre at the Natural History Group's meeting on June 11.

A Gadget Night was held on June 18. Competition results were: *A Grade*: Kwong Limm (2 awards). *B Grade*: M. Ingerson and N. Kent. Mrs. Maguire demonstrated *Exposure Meters*, and Geo. Ziesing showed some simple but effective *Gadgets*. Critics for the evening were M. Bowles and R. White.

There was another big roll-up at the Colour Groups' Meeting on June 15. Merit Certificates were won by A. S. Attwood (2), J. Ward, J. Henderson, and D. Dansie. The special competition *Industrial* was won by P. Medlin. The Colour Group's Chairman, B. Gibbs, gave a lecture on *Colour Development*. R.A.K.

WESTERN AUSTRALIAN CAMERA CLUB INC.

The Monthly Meeting was held in the Rural Bank's Social Rooms, Hay Street, Perth, on June 28. Our guest speaker, Mr. N. Ellison, chose for his talk and demonstration *The Paper Negative* and explained the many advantages of this method. He then passed around some of his own prints which clearly showed how a pleasing picture can be obtained after removing unsightly objects by retouching a paper negative.

The subject for the evening was *Still Life and Table Top* and the results were: *A Grade*: 1, E. Roche; 2, J. Pearlman; 3, N. Helliar. *B Grade*: 1, 2 and 3, H. W. F. Edwards. A.M.P.

SOUTHERN TASMANIAN PHOTOGRAPHIC SOCIETY

At the meeting held in the club room, 147 Liverpool Street, Hobart, on June 12, Mr. D. Merfield gave a very able lecture and demonstration on *Printing in Colour from a Colour Negative*. The lecturer remarked that the process was fairly simple, but that strict attention to cleanliness and temperature control was absolutely essential. Mr. Merfield illustrated his talk with many examples of his work, including several which explained what happens when the operator is careless regarding the points mentioned above.

Our third Print Competition was held on June 26, when the results were; *A Grade—Open*: Sixteen prints entered, fifteen accepted. *Texture and Design*: Five prints entered, all accepted. *B Grade—Open*: Twelve entered, ten accepted. *Texture and Design*: Four entered, three accepted. The judges, Mrs. Watson and Mr. Robinson, remarked upon the excellent quality of the prints. R.O.'M.

TWEED CAMERA CLUB CONVENTION

The Tweed (N.S.W.) Camera Club conducted a very successful convention at New Brighton on June 4. About seventy members from five clubs attended. The clubs represented were Casino, Mullumbimby, Byron Bay, Tweed (Murwillumbah), Shutterbugs (Murwillumbah Junior Boys) and Clickers (Murwillumbah Junior Girls). The Convention was divided into four sessions of an hour each, two in the morning and two in the afternoon. Lunch took the form of a basket picnic with the sponsors supplying hot water for tea.

The first session was devoted to inspection of a number of prints loaned by Messrs. Kodak Ltd., Sydney. The editor of *The A.P.-R.* had supplied a commentary on the photographs and these were duplicated, so that each visitor was able to keep a copy. Keen appreciation was expressed to Messrs. Kodak for their interest in and assistance to amateur photographers.

The second session took the form of a discussion on *The Lens*, led by Mr. J. C. McCausland, A.S.T.C. With the aid of charts, prisms, light and other appliances Mr. McCausland (by breaking up white light into the colours of the spectrum) showed the need for the various components in the assembling of a photographic lens. The session clearly indicated the difficulties which beset the manufacturer of a photographic lens and the enormous amount of research required to produce a lens as nearly perfect as possible within its price range.

During the lunch hour period, some of the visitors availed themselves of an opportunity to drive down the northern headland of the Brunswick River Bar and some saw Brunswick Heads township from this new viewpoint for the first time.

The first session in the afternoon was led by Miss K. M. McIlrath, L.R.S.M. (Lond.), A.T.D., the subject being *The Picture*. Miss McIlrath dealt with the essential points to be considered in the composition of a picture and the difficulties encountered by a photographer as compared to those of a painter. Photographs prepared by Byron Bay, Mullumbimby and Tweed Club members were used to illustrate points during the discussion, as also were the photographs which had been loaned by Kodak Ltd.

The second session in the afternoon was led by Mr. N. Caris, Ph.C., dealing chiefly with the photographer and colour. He showed the effect of colour on different types of negative emulsions, the effect of filters, and also outlined the process by which colour transparencies are prepared. During the session Mr. Caris emphasised the necessity of a photographer fully to understand the available equipment (especially the cheap camera) before deciding on the purchase of a more expensive unit. This point was demonstrated by the production of photographs taken with cameras of various prices, from a few shillings to several hundreds of pounds. Charts and diagrams were used to illustrate other points.

During the afternoon Geoff Ryan appealed to visiting club members to sponsor the formation of Junior Clubs in their areas.

Throughout the day members made ample use of the opportunity to ask questions on the subject matters of the various sessions. Owing to the enthusiasm of members and the complete co-operation of the leaders it was found that 'question time' was too short.

As each session closed the members expressed appreciation to the leader for the assistance given. At the close of the day the Tweed Camera Club was thanked for having sponsored the convention and the president, Mr. C. J. Snow, was asked to arrange a similar convention next year.

C.J.S.

CHELSEA CAMERA CLUB

The club strength jumped from twenty-four to thirty-five during the current year, the attendance for the past four meetings being twenty-seven per meeting. Two guest lecturers during the month of June gave members something which they have wanted for a long time. Len Mullumbi spoke on *General Portrait Work*, and Bob Hobson on *Print Finishing*. Both 'let themselves go' holding nothing back, and were bombarded with questions from start to finish.

The photographic year ended in July with thirteen competitions, for which awards will be made at the annual meeting in August. The grand aggregate for the best seven out of ten monthly open competitions will be very close.

Colour enthusiasts are now catered for with a quarterly colour competition, and during the year we introduced a Novice Competition, which had to be repeated in July. Full list of the year's prize winners will be published in our October report.

C.T.K.

ST. IVES ANNUAL SHOW

First Annual Photographic Exhibition, 1956. Presented by the Northern Suburbs (Sydney) Camera Club in association with the Ku-ring-gai Agricultural Society: 2nd and 3rd November, 1956. Entries close: 22nd September, 1956. Awards: One silver plaque, two bronze plaques, six merit certificates. Particulars and entry forms from the Secretary, Northern Suburbs Camera Club, 124 Merrivale Lane, Turramurra, Sydney, N.S.W.

A supply of forms is available at the Editorial Office.

The 'Last Page'

"NO. 23 LAVENDER CRESCENT"

(See Cover Illustration for May)

It is pleasant to be able to report that the location of the stone cottage which was photographed almost a century ago by Professor J. Smith and which was to be seen on the front cover of the May A.P.-R. under the caption of 'A Harbour Front Home' has been identified. It is in Lavender Crescent, towards the west end of Lavender Street, Lavender Bay, Sydney. It is still standing, as indeed are all the other houses appearing in the reproduction. The two-storey building, to the top left, portion only of which is shown, lies between Blue's Pt. Rd. and Waiwera Crescent. It is one of the oldest buildings in this part of North Sydney, being clearly visible in the earliest photographs of the area. It is being well maintained.

The identification was made possible by the usual happy chain of coincidences, these starting when I was inspecting a number of collections of old photographs which had been submitted to Marjorie Jacobs (History Dept., The University of Sydney) in the course of her survey as Field Research Officer for the R.A.H.S. Several of these collections bore the label of *The Anglo-Australian Photographic Company—Laurence Frost* but it was fairly clear that many of the photographs so labelled were of earlier date than the mid-eighties, when Frost started in business; quite likely he purchased collections of negatives from older photographers and there is also the suggestion that he may have been the Sydney representative of Nicholas Caire of Melbourne. One of these photographs showed Lavender Bay, with the camera looking north-west from Milson's Point to Holtermann's Tower—and it showed our little group of harbour-front houses!

Also noted at the same time was a very fine album of prints covering that section of the work of Charles Bayliss (A.P.-R. for 1953) which dealt with military and naval subjects for the Sudan Contingent onwards. Quite possibly this may have been originally his business catalogue for this type of subject. K.B.

Organisation is already in an advanced stage for the Melbourne Camera Club's 2nd Melbourne International Exhibition of Photography 1957, which is to be held in Melbourne Town Hall on 18th to 27th March. Closing date for entries has been fixed for February 13, 1957. Advance copy of entry form may be inspected at the Editorial Office.

THE BRITISH JOURNAL PHOTOGRAPHIC ALMANAC 1956

When Beaufoy Merlin was making the grand sequence of pictures that now comprises the 1872 series of the famous Holtermann Collection, the *B.J. Almanac*, in its thirteenth year of publication, was the generally recognised authority on photographic progress and the most up-to-date compendium available of all the photographic arts and processes. Now in its ninety-seventh year, *The Almanac* still retains its unique position as the leading photographic text book; but whereas in a poem entitled "The Photographer's Alphabet", by John Werge, which appeared in the 1872 edition we found that "C stands for collodion" and "K stands for kaolin", in the 1956 edition of the book C is represented by colour and K

stands for Kodachrome, to which subjects alone a whole chapter has been devoted. Other chapters in the latest edition deal effectively with The Atomic Age and Photography, Bird Photography in the Dark, Printing Anaglyphs, etc. And then there are the usual up-to-the-minute reports on Flash Photography, Plan Copying and Recording, Narrow Gauge Cinematography, and every other phase of modern photographic activity, including all the usual *Almanac* features. The price of the *British Journal Photographic Almanac* for 1956 is 11/3 (paper), 16/- (cloth).

• • •

Camera clubs in the U.S.A. are interested in a scheme that has been initiated by the Leichhardt Camera Club. The L.C.C. is compiling a collection of 2" x 2" Colour Transparencies of Sydney Scenic and General Interest Subjects for circulation amongst various clubs in the United States. A reciprocal arrangement is made by U.S.A. clubs. Leichhardt Camera Club invites donations by local clubs of slides for inclusion in the N.S.W. collection.

Members of American Clubs have indicated their wish to correspond with clubs and individual members in Australia. Addresses are available to anyone interested. Particulars from E. Wilson, 50 Moore Street, Leichhardt. (Telephone MW 3731— evenings, after 6 p.m.)

• • •

R. V. Leunig's article *Distortion Can be Useful* has gained the honour of reprinting in the May 1956 issue of *International Photographer*, which is the official organ of A.T.S.E. "Lodge 659"—in other words, the association of which all Hollywood cameramen are members. R.V.L.'s article originally appeared in *The A.P.-R.* for December last.



Photograph submitted by Keith Bennett of 43 Moruban Road, Mosman, is of a head carved from a coconut.



Life is full of surprises for Athel D'Ombrain, well known organiser of the Maitland Photographic Exhibition—if he is not contending with books he is having trouble with spiders in his enlarger. Picture shows Athel with son Robin in the garden of the D'Ombrain home at Lorn.

BRITISH PRESS PICTURES OF THE YEAR NINTH ANNUAL COMPETITION

We understand that this event, annually organised by the Encyclopaedia Britannica Ltd., will again be conducted this year. The awards total 600 guineas in cash and will be supported by copies of the Britannica Book of the Year and by commemorative awards. Entries should reach London by the end of October.

Entry forms and full details are obtainable from Dudley Vernon, Encyclopaedia Britannica Ltd., 102 Dean Street, London.

* * *

Want to hang a row of mounted salon prints in a hurry, without damage to the fronts thereof? Answer: Make up some loops (or hooks) of short lengths of pipe-cleaner and tape same to the backs of the mounts with transparent gummed plastic tape—and there you have some serviceable hangers good for several weeks service at least.

* * *

The International Gold Cup Competition, sponsored by the Australian Amateur Cine Society, closing on 31st August, 1956, offers the highest recognition in Australia to amateur film makers. The occasion is the 25th Anniversary—it is one of the six oldest cine bodies in the world. Entrants may obtain a copy of rules and entry form from the Competition Secretary, Box 1463, G.P.O., Sydney. Advance forms are available for inspection at the Editorial Office. There will be a public showing of the films at the Assembly Hall, Sydney on 10th, 11th, 12th and 13th September, the final night being reserved for 8mm. films.

Minor White (George Eastman House, Rochester) writes:

"Your March issue attracted my attention with 'Thoughts on Judging' piece. (pp. 176-177) I was amused to find myself quoted and no little mystified to be quoted in such a surprising light. Maybe, for the sake of your readers, I ought to explain what I mean by 'WHAM'. That means a photograph that is so beautiful that it takes my breath away; a photograph that for reasons beyond my power to explain why, stays in my mind, remains in my consciousness, and slowly embeds itself deeper and deeper until it becomes a part of me—and so much a part of me that I go on remembering it whether I am conscious of thinking about it or not. It means a photograph so powerful (power here is an attribute of beauty) that an image of it comes back to mind when I am thinking about something else."

Such photographs are real. In looking at some 1700 at the 20th Rochester International last spring (I helped judge) only one even approached this intensity.

In recalling some of these "whammers" I find that many did not strike me "wham" at first. A few I had seen around for months or years, before they reached me (or I reached them). And almost all of them violate some rule of salon pictorialism: a great wealth of detail that the salons call "busy"; beautiful rather than pretty; symmetrical balance instead of the inane rule of "dynamic thirds"; two centres of interest because the ultimate purpose of the photograph resides in the tension between the two—the implied rather than the concrete. And so on.

I read the rest of your list of criteria for judging with close attention. "Look for the personal outlook"—splendid! What else does an artist photographer ultimately have to offer except this personal outlook? This is the most generative criterion of the lot, congratulations for giving it a place in your list. This may be the very criterion that will restore amateur pictorialism to dignity and stature.

"Has the most been made of your negative", I am less happy about. With the beginner it is useful; but with the man who knows how to interpret his negatives, to use this orientation can only result in the judge substituting the judge's interpretation of the negative for that of the maker—decidedly unfair.

"Total viewing"—bully! That IS the only fair way.

It seems to me that the difference between the modernist and the traditionalist is not as over simplified as you say. It is not a difference in attitude toward sincerity

* * *

We noted that the June issue of popular *Australian Outdoors and Fishing* contained a number of items of photographic interest. First of all, there was an illustrated feature article covering photography for the hunter. Then we had *Adventure Under the Sea*, which is an account of the recent Italian Under-water Expedition to the Red Sea; in the course of the latter, the expedition staff spent a grand total of 10,000 hours under water and incidentally the photographers of the unit made good use of a Cine-Kodak Special. There is a regular monthly contest for photographs of hunting and fishing interest. Finally there is a "gossip column" from which we culled the follow; it has been extracted by Don Linklater from the *National Geographic Magazine* for February and related to an account of Captain Jacques-Yves Courteau's under-water expedition in the Red Sea: "I had to laugh at the experience of photographer Luis Marden, who was pestered by a friendly (60 lb.) groper he called Ulysses. In order to carry on his underwater photography without constant nudging for tidbits, he enticed Ulysses into the protective shark cage they held ready on the sea floor and locked that groper up!"



George Windle of Belair, Sth. Australia, who is well known to our readers for the appeal of his prints, many of which appeared in the portfolio and on the cover of the *A.P.-R.*, recently had occasion to use once again the Six-20 Brownie, Model E, camera he bought about five years ago and later discarded in favour of a precision folding camera. The snapshots he obtained from the Brownie were so encouraging that he decided to expose a roll of Tri-X film in the camera with a view to discovering the possibilities of making serious pictorial studies with this simple equipment.

Of course, as everyone should understand, Tri-X film is not intended for use in box cameras under the usual sunny conditions in which snapshotters are accustomed to work. This is because such simple cameras do not provide any means of varying shutter speed and aperture. So G.W. resolved to 'kill two birds with the one stone' by using filters to reduce the intensity of the light reaching the film and at the same time bringing about those desirable effects of pictorialism that it is possible to obtain with a more advanced camera and Tri-X film.

For the purpose of calculation he assumed that the Brownie camera had a shutter speed of 1/30 sec. and an aperture of f/16. Now the basic exposure for Tri-X film for average subjects in bright sunlight is 1/100 sec. at an aperture of f/22; in moderate sunshine the appropriate figures are 1/100 sec., f/16. The factors for the average orange and red filters are 4 and 8 respectively. G. W. concluded, therefore, that for general use a red (8x) filter would be suitable for use with a Brownie camera using Tri-X film in bright sunny conditions, and that an orange (4x) filter would be approximately correct for moderately sunny conditions. The next stage of the experiment was to try out the theory in practice.

The first roll of film resulted in eight very presentable negatives, all showing good clouds and with the rather deeply toned shadows that usually accompany the use of such filters as the orange and the red. One of the subjects is reproduced herewith. G.W. is so pleased with the results that he intends to make an exhibition print by this method.—Editor.

We notice that the *Alice Springs Camera Club* is always happy to receive visits from members of other clubs. On one fact we are certain: that the aforesaid members of other clubs would be only too happy to be visitors to the Alice Springs C.C.

• • •
Exciting item in the June 1956 issue of *Vuefinder*, Official Organ of the Federation of Indian Photography:

Mr. R. Gregory's Tour of India: We are glad that there had been a hearty response to our recent circular regarding the tour this winter of Mr. R. Gregory, A.R.P.S. Requests to have him with them have come from right through the length and breadth of the country. It is very appropriate that he has generously agreed to time his tour of his first love, Uttar Pradesh, in such a manner as to enable his joining the jury of selection of the forthcoming 16th Lucknow International Salon, at the request of Mr. S. H. H. Razavi, the Salon Chairman. Though, owing to lack of time, Mr. Gregory may have to drop touring the East of the country, it is hoped that he will make quite an extensive and may we say, leisurely tour of India, to which he returns with nostalgic memories and genuine affection.

More details of the finalised itinerary will be given in due course.

• • •
Photographers are invited to participate in the 4th Delhi International Salon 1956 which is being organised by the Camera Society of New Delhi. This year's salon will be held in conjunction with the UNESCO Conference and the Buddha Jayanti Celebrations during November. Sections: (A) Pictorial Prints in monochrome or colour; (B) Pictorial Colour Transparencies. Closing date: September 15th, 1956. Address: C/o. Mr. K. S. Nagarajan, 24-E, Faiz Bazar, Delhi-7, India. Advance copy of entry form may be inspected at the Editorial Office.

• • •
Will history repeat itself?—this is the question which some keen thinkers in photography are asking. We all know that it was the mass availability of the 35mm. motion picture films that led to the design of special cameras to take the best possible advantage of this new 'raw stock'. Now, in 1956, it would appear as though the motion picture industry is settling down on 55mm. as its new raw stock standard; thus the question automatically follows—will history repeat itself and will one of these fine days be productive of a 55mm. camera?

And, if so, will it be based on a square format of say 44mm. sq., giving a picture area of 1836 sq. mm. as compared with the 864 sq. mm. of the existing '24 x 36'. Of course if the horizontal format is maintained, the picture area will be about four times as large as that of present miniatures.

• • •
Those interested in the history of X-Rays and associated sensitised materials will find an authoritative article *Evolution of Roentgen* by Arthur W. Fuchs in the *The American Journal of Roentgenology, Radium Therapy and Nuclear Medicine*, Vol. LXXV, No. 1, January, 1956.

• • •
Entries for the *Fourth Photo-Biennale Exhibition*—organised by the *International Federation of Photographic Art* closed on August 1st., with the exhibition to follow during "Photokina" in the first week of October. Entries are on the basis of not more than 18 pictures per country, three-quarters of which must not have been shown at any previous exhibition. There is a restriction of two pictures per author but "it is a question of honour with the big federations for each author to exhibit only one picture."

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RHODES ALBUM

A serviceable low-priced Album—just the type for the beginner in photography. The stiff covers give added protection, whilst the loose-leaf style permits the addition of extra leaves. Available in assorted colours and firmly bound with a tasselled cord. Grey leaves.

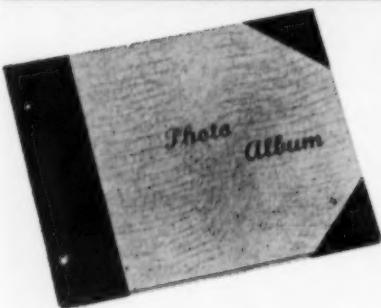
20 leaves. Size 10 x 7 inches. Price 6/4



◀ GLEN ALBUM

Neat and attractive in a range of rich-looking leatherette covers in various colours. Of loose-leaf construction and firmly secured with a tasselled silk cord. The cover is gold stamped "Photographs". Grey leaves.

20 leaves. Size 10½ x 8½ inches. Price 14/9



◀ VICTOR ALBUM

An attractive all-purpose Album specially interleaved to protect your snapshots. The stiff board cover is surfaced with grained art paper and gold stamped "Photo Album," whilst the binding and corners are covered with leatherette. Looseleaf style, with strong screw-post binding. Grey leaves.

No. 1. 25 leaves. Size 10 x 8½ inches. Price 16/10

No. 2. 40 leaves. Size 10 x 8½ inches. Price 18/6

ORMOND SERIES ALBUM ▶

Features a beautifully-embossed landscape motif set within its gold stamped circular design. Its stiff padded cover is available in an assorted range of colours, each being firmly eyeletted and bound with a strong cord to match. Blue-grey leaves.

Size IIIA: 20 leaves, 7½" x 9½". Price 17/6



◀ CAMERA STUDIES SERIES ALBUM

Its attractive coat-of-arms cover design adds a touch of distinction, thus making it ideal for gift purposes. This theme is further enhanced by the gold lettered "Camera Studies." It is available in a range of assorted coloured covers which are eyeletted and corded to match. Blue-grey leaves.

Size 4: 20 leaves, 9½" x 10½". Price 22/-

REGAL ALBUM ▶

A smart and attractive range with padded leather-type cloth covers—various colours in single and two-tone effects. Each is gold stamped "Photographs," eyeletted and secured with a colourful tasselled cord. Blue-grey leaves.

No. 1. 22 leaves. Size 8½ x 10½ ins. Price 18/3
No. 3. 22 leaves. Size 10½ x 12½ ins. Price 26/6
No. 5. 22 leaves. Size 12 x 14½ ins. Price 34/3

Spare leaves for each size available separately.



STRAND ALBUM

A rich-looking and sturdy album in which to treasure your favourite snapshots. It features two-toned leather covers which are eyeleted and strongly corded. Gold-stamped "Photographs." Blue-grey leaves.

- No. 1. 22 leaves. Size $8\frac{1}{2} \times 10\frac{1}{2}$ inches. Price 32/-
No. 2. 22 " Size 8" x 13" inches. Price 38/-
No. 3. 22 " Size $10\frac{1}{2} \times 12\frac{1}{2}$ inches. Price 42/-
No. 4. 22 " Size $10\frac{1}{2} \times 14\frac{1}{2}$ inches. Price 47.9
No. 5. 22 " Size 12" x 14" inches. Price 50/-
Spare leaves for all sizes available separately.



STRAND SPECIAL ALBUM

Special it is, too, both in construction and efficiency. Its attractive leather covers are available in an assorted range of colours, while its 4-post binding system provides for loose-leaf binding as well as absolute firmness and alignment of the leaves. Black leaves. A 'special' album for that 'special' job.

50 leaves. Size 12" x 14". Price 71/3

ROYAL ALBUM

Royal in name, appearance and quality. Has attractively-patterned padded leather cover embossed with the word "Photographs." Its efficiency and permanence are enhanced by the use of modern metal sockets and screws for binding.

- 48 leaves. Size 11" x 9" inches. Price 35/3
Set of 24 spare leaves. Price 10/6 per set



RENNOWN ALBUM

High quality and distinctive—with stout padded cover of polished patterned leather and embossed with modern silver diagonal lines. Covers available in a range of colours. Firmly eyeleted and secured with a strong adjustable plastic strap to match. A worthy album to protect your treasured snapshots. Grey leaves.

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No. 2. 24 leaves. Size $13\frac{1}{2} \times 9\frac{1}{2}$ inches. Price 38/-
No. 3. 24 leaves. Size $13\frac{1}{2} \times 12$ inches. Price 45/-
Set of 24 spare leaves: No. 1, price 6.2 per set.
No. 2, price 7.9 per set.
No. 3, price 9/- per set.

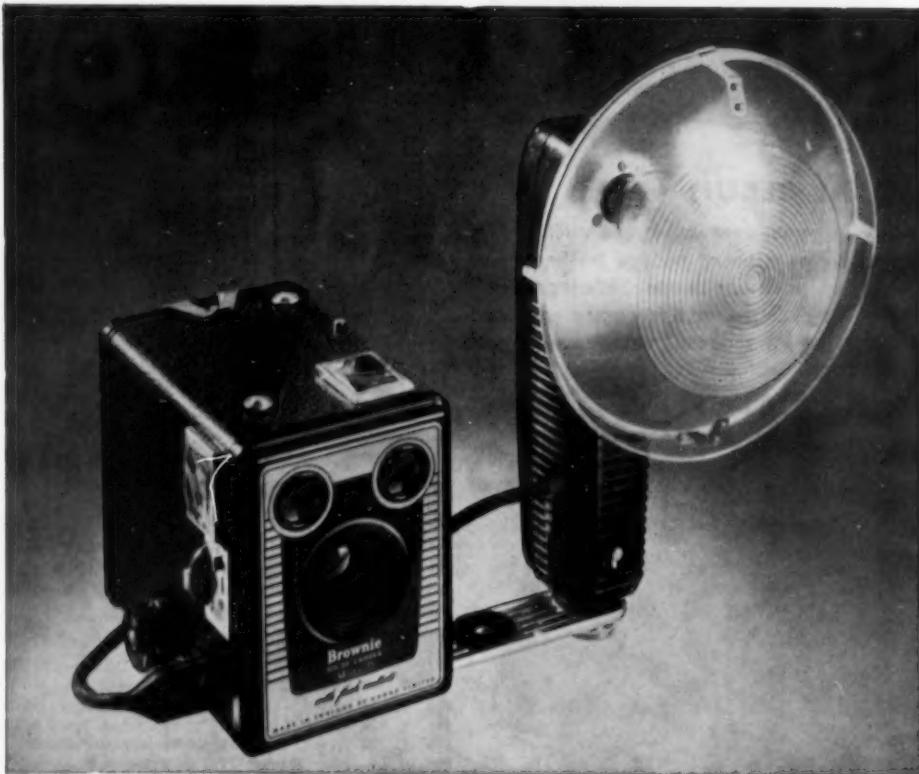
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Second in the famous Box Brownie family—the ideal choice for simplified, sure-fire picture making based on Kodak quality of manufacture.

1. Has built-in flash contacts to accept Kodak Flashholder.
2. Assures sharp focus for either distant views or close-ups at 3 feet—thanks to handy built-in portrait lens.
3. Tested Meniscus lens, recessed for protection and to minimise lens flare, gives crisp, bright pictures.
4. Dependable rotary shutter has snapshot and "bulb" actions.
5. Two large brilliant viewfinders simplify viewing of all subjects.
6. Modern push-button shutter release reduces possibility of camera movement.
7. Robust all-metal body; black grained leatherette covering.



Loads with Kodak V620 film for 8 pictures, $2\frac{1}{4}$ by $3\frac{1}{4}$ ins. £2/18/9

Prices for Flashholder, £2/13/9; for Flashholder fittings, 20/9

SALE OF USED APPARATUS AND LENSES

KODAK STORE, 386 George Street, Sydney

2231—Tenax, 24 x 36mm., Novar f/3.5 lens, Compur-Rapid shutter, case	£18
2675—Bausch and Lomb 88mm. f/6.8 Wide-angle Lens in Supermatic shutter, solenoid, mount Price	£27 10/-
4892—Ensign Autorange, 12 or 16 on 120, f/3.5 lens, 8-speed shutter	£22
2660—H. and B. Plate Camera, 2½" x 3½" f/4.5 lens, Compur shutter, (Graflex fittings), case	£14
2742—Leica IIIC, 24 x 36mm., Summitar f/2 lens, case	£75
2730—Two Graflex Film Magazines (12 septums). Price each	£13 10/-
2741—Robot Royal, 24 x 24mm., Xenar f/2.8 lens, 8-speed synchro shutter, rangefinder, case	£67
2738—Xenoplan 13mm. f/1.9 Lens	£16
2758—Pair of Gnome Copying Lights, adjustable fittings	£5
2665—Dallion Sheet-film Tank, 3¼" x 4½"	£6 15/-
2885—Som Berthiot Zoom Lens, 20mm. to 60mm., f/2.8, lens hood, close-up lenses, coupled rangefinder	£165
200—Cinevox Premier Sound Projector, case	£150
200—Autoscope Automatic Projector, 2" x 2"	£35
200—Shelton Strip-film Projector, transformer, case	£12
200—Kodak Amateur Printing Box	£3
200—Jubilar Projector, 16mm., transformer	£46 15/-
2137—Kodak No. 2 Auto. Brownie	£3 7/-
2740—V.P. Kodak, 1¾" x 2½", f/7.7 lens	£1 15/-
2717—Scienar f/2.8 Lens, 2 ext. rings	£12 15/-
2711—Retina Table-top Close-up Set, 3 R-type lenses, 3 filters, lens hood, instructions	£27 10/-
2418—Plaubel Makina, 2½" x 3½", Anticomar f/2.9 lens, roll-film back, 6 slides, 6 filters, flash gun, case Price	£133 10/-
2621—Kodascope Model 'EE', lead	£57 10/-
2349—Dallmeyer 5" f/4 Wide-angle Lens, in mount Price	£6 15/-
2607—National Flash Outfit, 2 guns, 30ft. ext.	£35
2317—Dallmeyer 8" f/2.9 Lens, in mount	£9 5/-
2318—Kodak 5½" f/4.5 Lens, in Compur shutter, flange	£12
2199—Kodak 105mm. f/4.5 Projection-Enlarging Lens Price	£13
2570—Travenar 85mm. f/2.8 Lens, Exakta fitting Price	£27 10/-
2524—Speed Graphic, 2½" x 3½", Ektar f/4.5 lens, Synchro Rapid-800 shutter, Graphic flash gun, Kalar rangefinder, 1-D.D. slide	£197
2444—Exact Enlarger, 35mm., f/3.5 lens, 'colour head'	£48

Kodak will purchase good used cameras and photographic apparatus for highest prices obtainable.

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4806—Six-20 Kodak 'A', 2½" x 3½", Anastar f/4.5 lens, Epsilon 8-speed shutter	£12
4840—Flexaret, 2½" x 2½", Mirar f/4.5 lens, Prontor shutter, lens hood, case	£23
4771—Selfix 16-20, 1¾" x 2½", Xpres f/3.5 lens, Epsilon shutter	£17
4833—Micro-Press, 4" x 5", Xenar f/4.7 lens, Syncro-Compur shutter, coupled rangefinder, focal-plane shutter, Grafmatic sheet-film holder, 3-D.D. slides	£120
4869—Six-20 Kodak Senior, 2½" x 3½", K.A. f/4.5 lens, Kodamat: 5-speed shutter, case	£12
4801—Voigtlander Bessa II, 2½" x 3½", Color-Heliar f/3.5 lens, Compur-Rapid shutter, coupled rangefinder, always-ready case	£40
4846—Selfix 420, 2½" x 3½", Ensar f/4.5 lens, Epsilon 8-speed shutter	£12
4812—Super Ikonta, 2½" x 2½", Novar f/3.5 lens, Syncro-Compur shutter, coupled rangefinder, always-ready case	£26
4890—Voigtlander Perkeo, 2½" x 2½", Vaskar f/4.5 lens, Prontor 'S' shutter, lens hood, always-ready case	£12
4791—Super Ikonta, 2½" x 2½", Tessar f/3.5 lens, Compur-Rapid shutter, coupled rangefinder, always-ready case	£38
4892—Zeiss Ikon Nettar, 2½" x 2½", Novar f/6.3 lens, Vario shutter, always-ready case	£10
4755—Super Ikonta, 2½" x 2½", Tessar f/3.5 lens, Syncro-Compur shutter, coupled rangefinder, always-ready case	£30

CINE

4176—Emel C93 8mm. Camera, Cinor 12.5mm. f/2.5 lens, Cinor 23mm. f/2.3 lens, Cinor 50mm. f/3.5 lens, Cinor 35mm. f/3.5 lens, Cinor 100mm. f/3.5 lens, carrying case	£80
4662—Kodascope Model 'D' 16mm. Projector, 400W. lamp, resistance, leads	£30

GOSFORD (N.S.W.) ANNUAL SHOW

Second Photographic Exhibition

Steward Reg. Brooks tells us that this event will again be held this spring, namely on September 28th-29th. Entry blanks will shortly be available from the Kodak Branches in Sydney and Newcastle as well as from leading photographic stores. Closing date for entry forms is Sept. 10th and for the actual prints is Sept. 17th. Any further requisite details are obtainable from Reg. Brooks, C/o Gosford Show Society, N.S.W. R.B. extends a cordial welcome to all photographers to attend and view the exhibition.

"HOW TO MAKE GOOD PICTURES"



Price: 11/6

The world's best photographic seller is available in a special Australian edition.

Here is a completely new and revised edition of this ever-popular 'good book' of photography; in addition, it includes many new photographic illustrations and up-to-the-minute ideas. It tells you everything you want to know about picture-making from pressing the button to mounting the finished print. It is clearly and simply written and profusely illustrated with first-class pictures and diagrams—in fact, it's a book every camera-owner will want to read . . . and to keep.

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It's made throughout from the finest durable leather hide, and is finished in a soft natural tan. Contains movable compartments for camera, meter, etc., while inside the lid is a zippered pouch for filters, etc., as well as a buttoned-in soft chamois for last-minute cleaning. Has roomy exterior pouch, adjustable strap with rubber-lined shoulder pad, protective studs underneath to avoid scratching or dampness.

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*Carry your favourite colour prints
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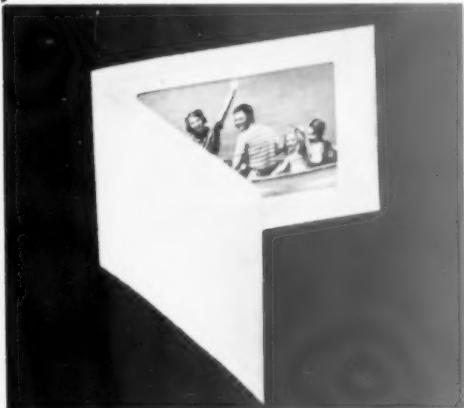
Those favourite colour prints and snapshots you like to carry in your pocket will now last years longer . . . thanks to the protection given by these handy Kodak Colour Print Wallets. They're made from a soft durable plastic in the modern colour of tan, with smart fine-grained finish. The interior recesses provide perfectly transparent windows through which your colour prints will show in all their naturalness and colour. Ideal too for adding a touch of glamour to those colour prints you like to give to relatives and friends. Accepts prints of $2\frac{1}{2}$ " x $3\frac{1}{2}$ " size and smaller.



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